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Mappemonde: Three poems of Denise Levertov for unaccompanied choir S.A.T.B. with soli and divisi (Autumn 1987)

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GUY NEWBURY

1993

COMPOSITIONS FOR Ph.D. (COMPOSITION)

COMMENTARY

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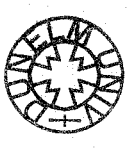


MAPPEMONDE : THREE POEMS OF DENISE LEVERTOV

for unaccompanied choir S.A.T.B. with soli and divisi

(Autumn 1987)

Denise Levertov is notable among contemporary poets for her constant concern with the beauty of language, not only in terms of meaning, but also in its phonetic qualities. This is evident even in her more polemical work, but it is all the more apparent in 'Oblique Prayers' (1984), where, although awareness of wordly strife still tinges the mood, it is the eternal beauties and transient joys of the natural world which dominate. Part of the book was devoted to translations of similarly-minded, almost Francis Jammes-like poems by the French poet, Jean Joubert.

This sense of a new departure by the poet, involving such freshness and immediacy of expression in the poems, had a bearing on the choice of these texts at the time. Having previously completed a number of works which dealt systematically with pitch, mode and rhythmic procedures, one sought a new realm of expression where it was hoped such experimentation, subsumed, might bear a more musically rewarding fruit. At such times one often turns to a text, and the disciplined lyricism of 'Oblique Prayers' proved inviting. In the event, any systematic approach was as much suspended as subsumed, but the settings may be seen, retrospectively, as tentatively pointing the way forward to features, and systems, important in later works.

Mappemonde

A vast and empty North American landscape is seen from a booming, droning aeroplane: the mood is at once dreamy and exalted. It is as if the traveller has just awoken to see, unexpectedly, this unspoiled terrain (another, not unrelated poem is called

'The Earthly Paradise'). It seems suitable, perhaps, that the musical procedure should emerge from the vague and nebulous to something more structured.

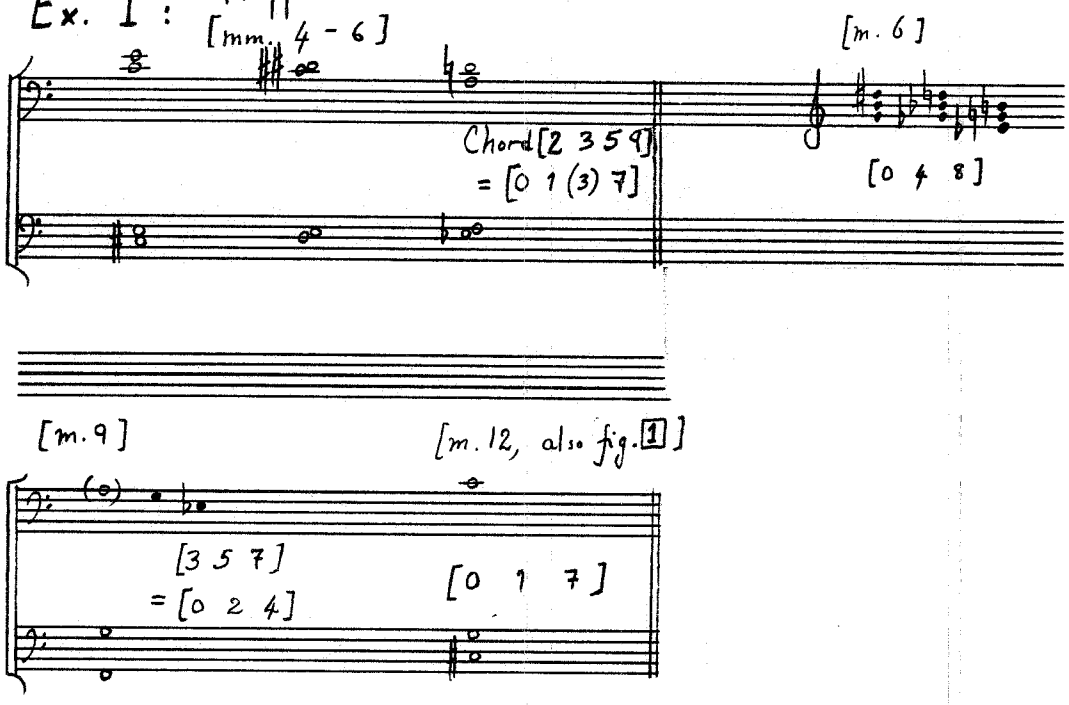
The form of the poem is essential to its setting. One concise **stanza** is followed by another, which repeats its structure, before blossoming into a freer line ('a jet-vapor garland...'). The stanzaic background remains discernible through to another expansive flowering at 'O Geography...',and there is a sense of recapitulation at the final stanza,.('Mumbulla Mountain,') recalling the opening in mood and rhythm.

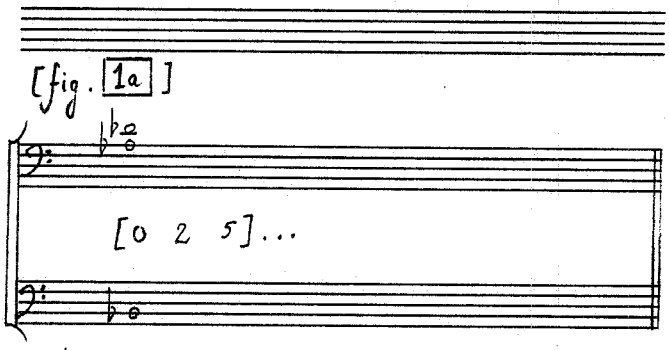
At first the musical language is free. Major third chords, blurred by false relations, move in a manner suggestive of inversional procedures, but the true centre remains elusive. The effect, however, is clearly suggestive of more systematic motions to come, and triads relevant to this later order appear. **(v. Ex.1 on next page).**

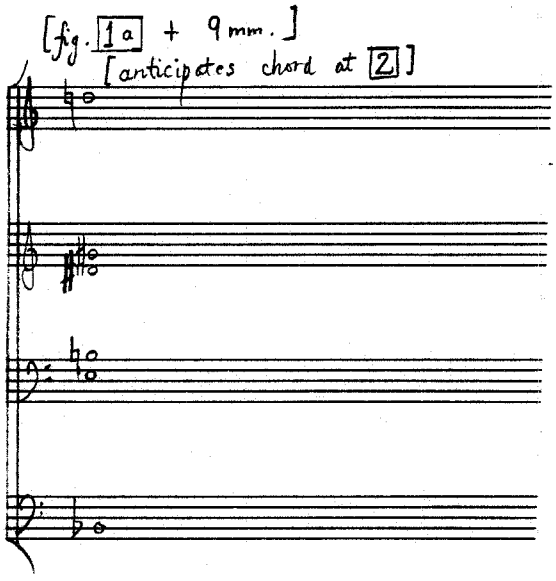
But at this stage it is the overall stanzaic-strophic form that binds the sense of the music, with the restatement of the opening music for the second stanza ('Atlas....') and a parallel expansion of melodic line.

The new order, as it were re-drawing the harmony with a ruler, begins at fig.2 ('Still audible...'). Here the twelve pitch classes of the chromatic scale are expressed as two hexachords, (the first of these having been 'discovered' by the previous music), the division of the scale being almost but not exactly symmetrical **(v.Ex.2 on next page).**

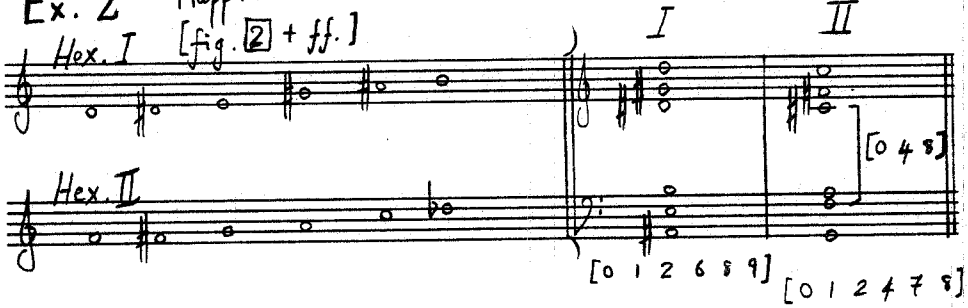
Ex. 1 : Mappemonde





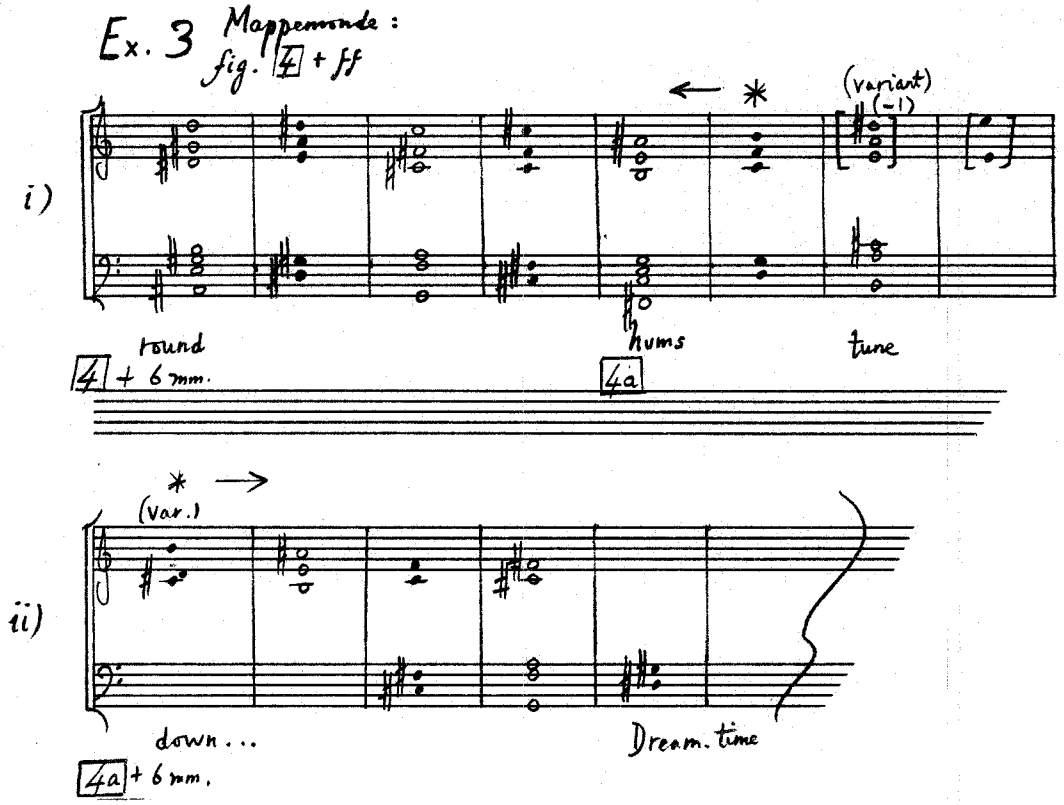


Ex. 2 Mappemonde



The chain of harmonies created by a systematic transposition of each hexachord (Ex. 2a) provides the musical basis for the more extended section up to 'O Geography' viz. fig.2 to fig.3. The triads are expressed in differing ways, with a deliberate chordal motion for 'Stiffly revolving...'and for 'Decades pile up...' and the freer melody asserting itself over a similar, but more linearly-treated texture at 'The globe of the world...'It will be seen that the poetic lines correspond freely to the chain of hexachordal transpositions, entering the regime as they come. The strictness melts away at the apostrophe of 'O Geography' where the freer melodic element is associated with a freer harmonic palette. This music, is recalled, melodically directly transposed, but within a new harmonic environment, towards the end of the 'recapitulation' (fig.5; "O World, you grow vaster...') (The accompanimental figuration remains similar.)

The recapitulatory opening at fig.4 ('Mumbulla Mountain'...) will be seen to recall the first phase of the piece melodically, while recapitulating the chain of chords as in Ex.2. (This occurs from 'Low and round'). After a few links of the chain, however, the sequence returns upon itself to regain the first of these hexachords (Ex.3) before the last apostrophe ('World...') already mentioned. Chords related to the same hexachord, slipping away from their true centre, float freely into space at the end.



Eclat du ciel / Brilliant Sky

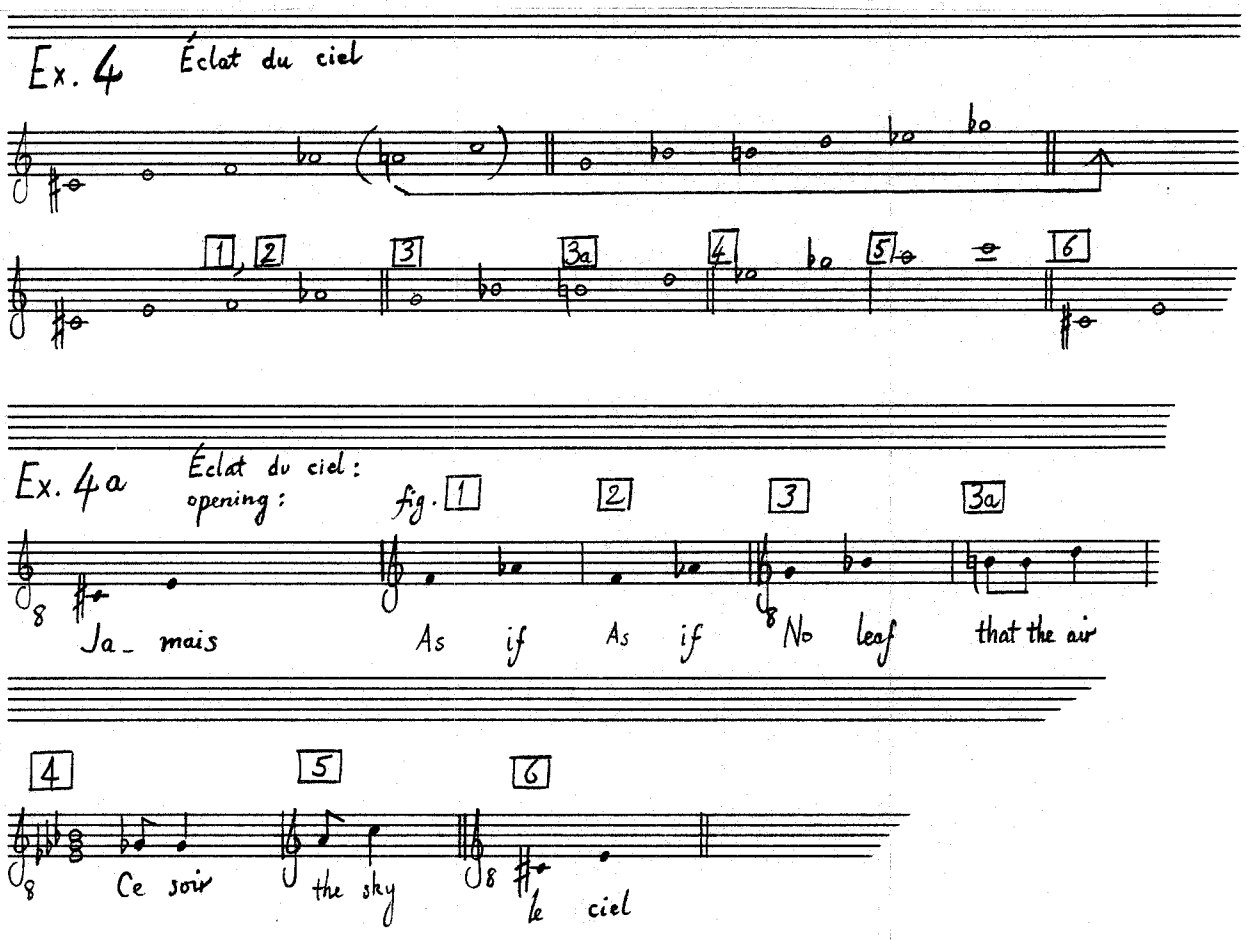
Here, the Levertov text is an English rendering of the French poem by Jean Joubert.

My original intention was to set only the English, but, seduced by the rhetorical quality of both versions of the opening line, I allowed the French to creep in, even thinking at one stage of switching from French to English rather as an interpreter 'voices over' a foreign speaker on BBC broadcasts.

A 'macaronic' setting, using both versions of the text in their entirety, was the final result. The two languages are interleaved, broadly alternating between solos and the interpolations of other parts.

As in **Mappemonde**, but more persistently, the strophic form makes itself felt. Once again, the twelve pitch classes are presented in terms of hexachord-based modes, but with the major difference

that this time their use is linear: instead of forming vertical aggregates, the nodes are spread through time to create modal zones of their own. The strophic element is spread across these changing quasi-key areas.



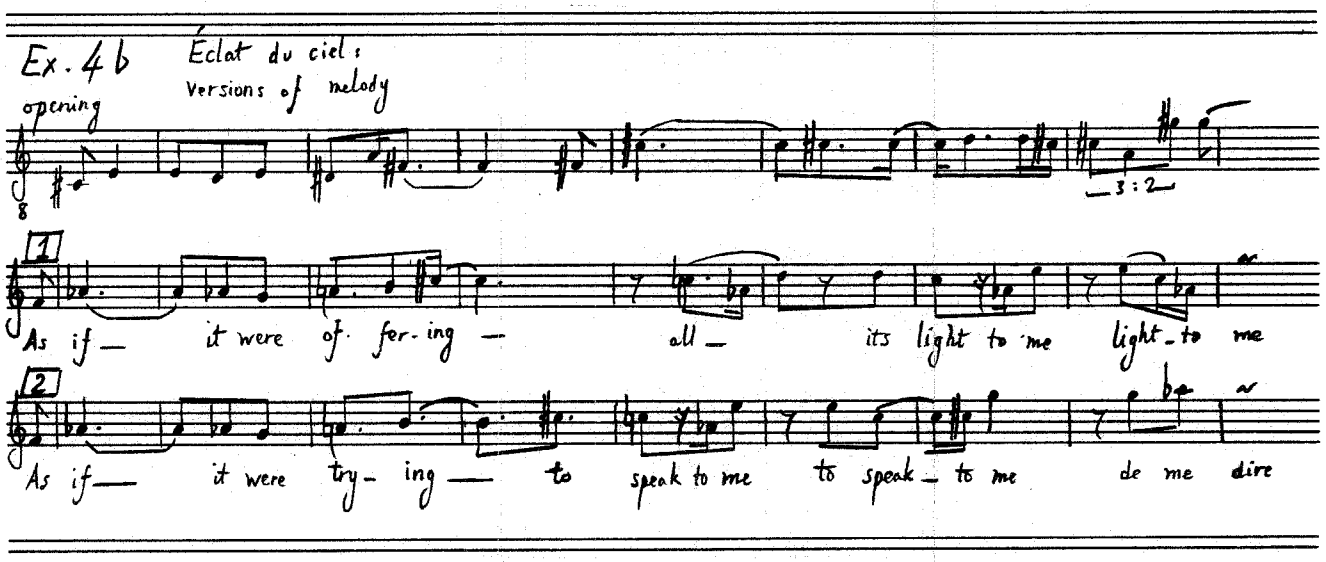
Ex.4 shows that the implicit symmetry of the modes is interrupted, allowing different lengths of sequence. The scale (0 1 4 5 8 9) is the same that, much later, forms the pitch-basis of the 'cello and piano work, **Promontoires**, though there the mode is used harmonically (and combinatorially to produce a nine-note harmony). Here, the language is free with the linearly-expressed pitches as a tonal reference point.

With regard to the opening it will be seen that the successive entries of the parts unfold all twelve pitch classes between them, the last arrival, A sharp/B flat, being saved for the height of the phrase: after this, a freer, key-orientated harmony is allowed. (The climactic refrains before figs.1,2,3,3a and 6

are, however, governed by more or less strict inversion about e', and inversion on a looser basis is used elsewhere.)

The entries at figs.1,2 & 3 all follow essentially the same pattern as the opening, namely, that of solo voice or voices fanning out into a full texture with a sense of choral refrain, (which varies in its degree of climax, the greatest being before fig.4 and before fig.6). At fig.4, a similar pattern applies but in augmentation, fully accompanied by an inert texture, creating a new mood. The moment of the tenor's entry here corresponds almost exactly to the Golden Section of the movement. It cannot be remembered that this was intentional, but the resemblance to fig.3 of the next poem,'Of Being', also subdued before a climax, and also a G.S. point, is striking. Fig.5 corresponds to 3a, where the melodic phase associated with the soli is taken up tutti.

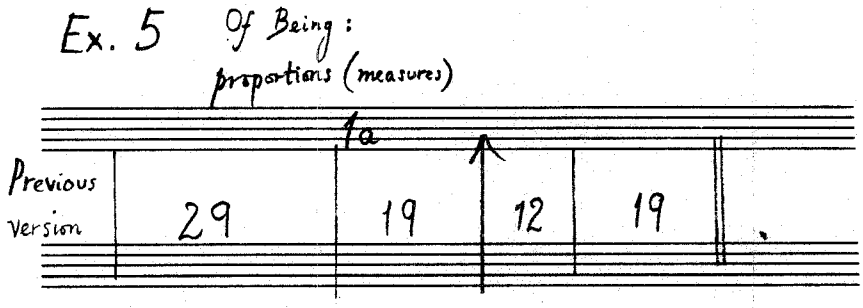
One key area other than the tonic is favoured with repetition. Fig.2 remains on F as in fig.1 to match the poem's repetition of phrase ('As if it were...'): the melody, however, is expanded.(Ex.4b).The initial, C sharp zone also gains a reappearance for a final, truncated solo statement.



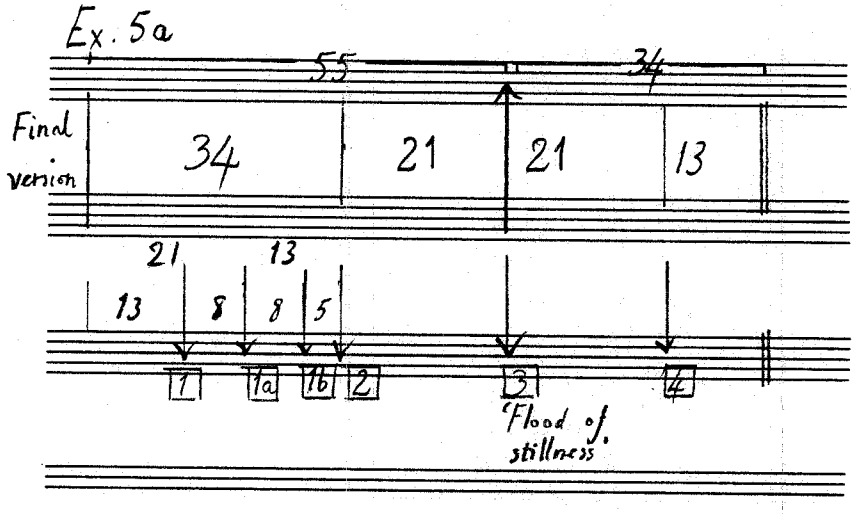
Of Being

The poem is a brief expression of pantheistic joy, its setting using the words repetitively and melismatically, in a **moto perpetuo** effect, a breathless scramble above which the solo soprano line etches peaks of expression.

With regard to outward form, it is not so much a stanza structure within the text as its extreme conciseness, suspended in time, that invites musical recurrence and repetition almost in the manner of a rondo. This presented itself in an early draft, in the proportions shown below (Ex.5):

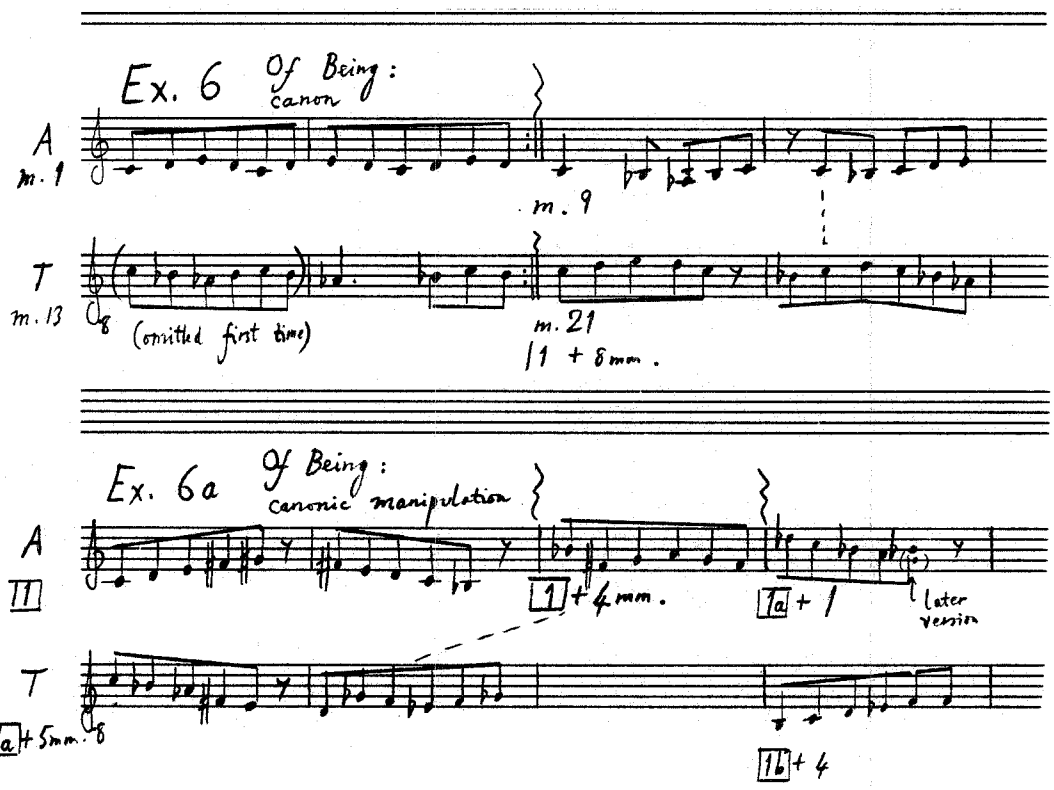


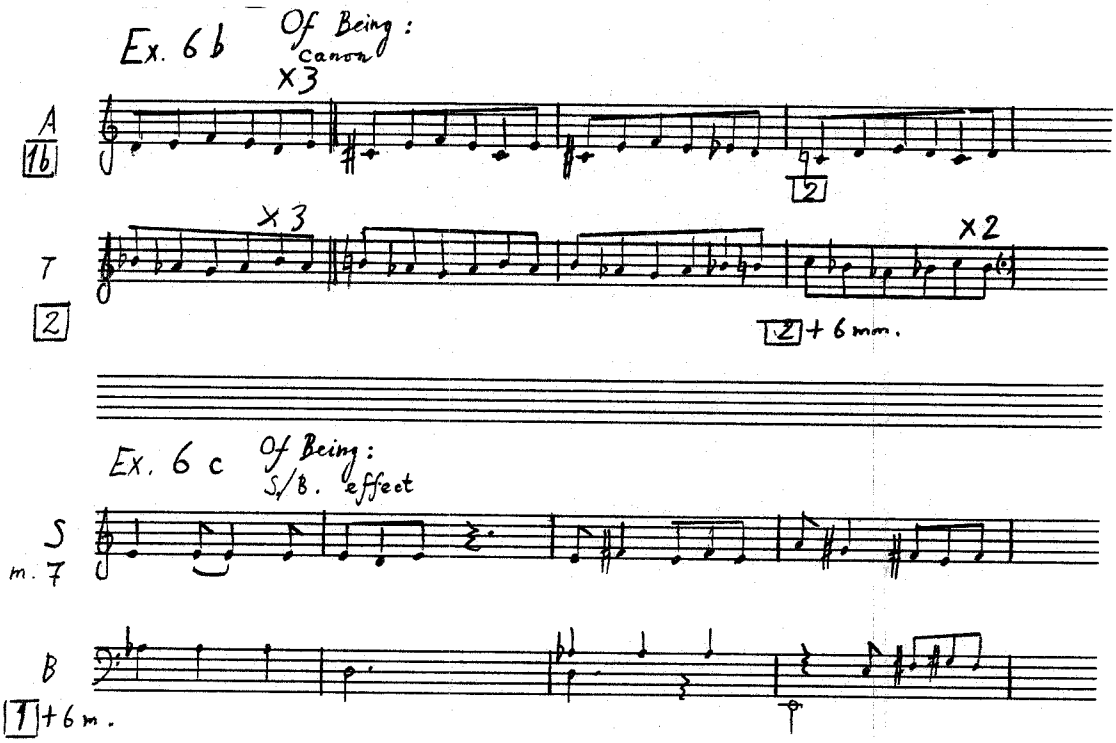
The temptation to make the slight alteration needed to conform to the proportions of the Golden Section was not to be resisted (Ex.5a).



Inversion and canon are linked in the relationship between upper and lower parts. The tenor mirrors the alto about C, but at a distance of 12 bars. (Ex.6) (There is an elision of the true tenor at m.13). The bass mirrors the soprano similarly, and this pairing proves the more faithful, carrying through exactly (excepting some slight changes within the bar) up to a few bars before fig.3. Meanwhile the inner parts have changed their degree of distance: at 5 bars after fig.1a, the tenor omits 2 bars of its putative 'literal' answer (Ex.6a), then omits 5 bars more (to be 5 bars behind at fig.2) and adds one extra bar to emerge just 6 bars behind the alto at 6 bars after fig.2. (Ex. 6b). This discovers (at 6 bars after fig.2) a moment of quasi-mirror inversion and has the effect of stabilising the alto/tenor relationship and allowing the bass to stand out in a stronger harmonic role.

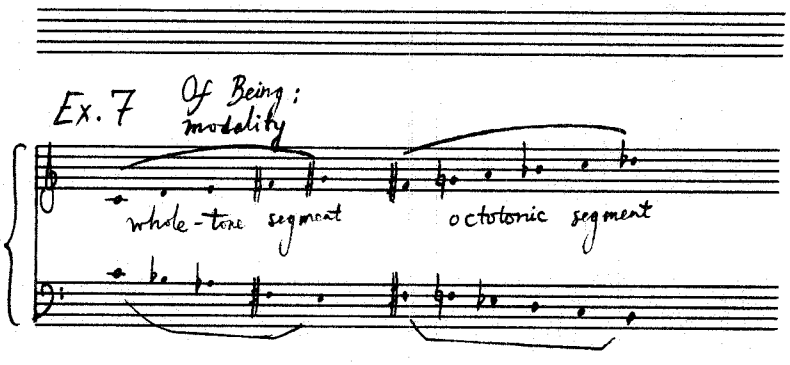
Some of the bass' minor alterations to its 'real' answer are towards a similar end, such as the pointing of tonal direction by omitting notes, **circa** fig.1 (Ex. 6c).





Inversion is also used within a given line, eg. in the soprano from 7 bars before fig.3.

Harmonically, the piece is further influenced by the general application of inversion about c'. The opening bars broadly suggest a whole-tone profile (c' rising to a' flat) dovetailing into a chromatic extension to c" and beyond. The literal inversion about c' supplies most of the complementary pitches, creating a fixed scale, fanning out from c', with central whole-tone zone and outer (octatonic) chromaticism (Ex.7).

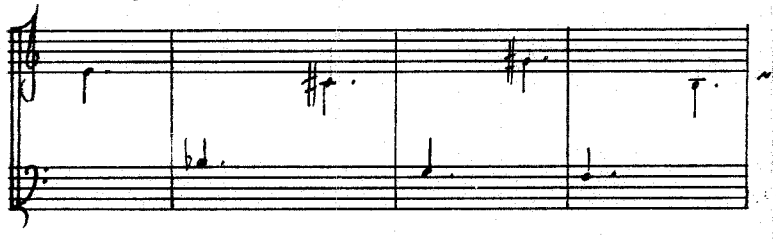


The significant A flat, first given emphasis by the entry of the freely-written solo part, by inversional implication, appears as E in the bass (fig.1a): thus the tonality is led from C to E. Fig.2 is a return to C, and the music is once again diverted towards E.

Canon and moto perpetuo are both suspended for the Golden Section at fig.3, 'This flood of stillness...', though forward momentum remains implicit in the irregular accompanimental rhythm. The implied tonal centre here is A, capitalising on the twice-stated E as presumed dominant. Emerging prominently at this point, the soprano solo line, which has previously consisted of a series of descents from the persistent high A flat (a"b), follows a melodic line involving greatly expanded intervals: the A flat/G sharp gives way, as the peak of the tessitura, to an ultimate B flat at the end of the section.

There is space here for some more closely imitative writing in the remaining parts, namely at the point from 7 bars before fig.4: the successive entries outline two diminished sevenths, outlining the octatonic mode (Ex.8).

Ex. 8 *Of Being*: imitative entries



But the outline of diminished sevenths also has strongly tonal implications, as seen when, supporting the solo soprano's highest note, (b" flat at 2 bars before fig.4), the harmony settles on a 'classical' appoggiatura, initiating the very 'tonal' procedure of a Neapolitan sixth (with quasi-stretto rising from the bass: fig 4).

The solo soprano returns to its role of little descents, the 'Neapolitan' cast of the harmony giving a new, tonal, significance to the A flat starting point of these, and spurring on the general rush to end in C tonality.

'The lines like trees proliferate'

for soprano and ensemble

(September-November 1988)

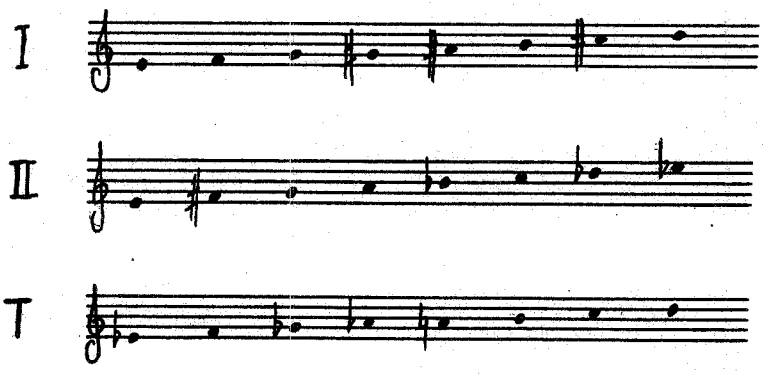
'The lines like trees proliferate' draws its text from John Smith's 'Poem of The', a long and complex work which explores the relationship between words and the states of being they describe - between elusive meaning and cold print. The opening section of the poem, however, scarcely waits to describe such concerns: it is, in itself, an illustration of the evocative power of words, a verbal extravaganza demonstrating that 'these worlds exist because we name them'. It is this opening section that provides the text for the setting.

The 'world' in question is a mediaeval forest filled with images suggestive of the 'Lady and Unicorn' tapestries: sensuous and occasionally dangerous images appealing to the sense of touch as much as of sight or sound. It is this fleetingly captured world that the setting sought to evoke.

Mode

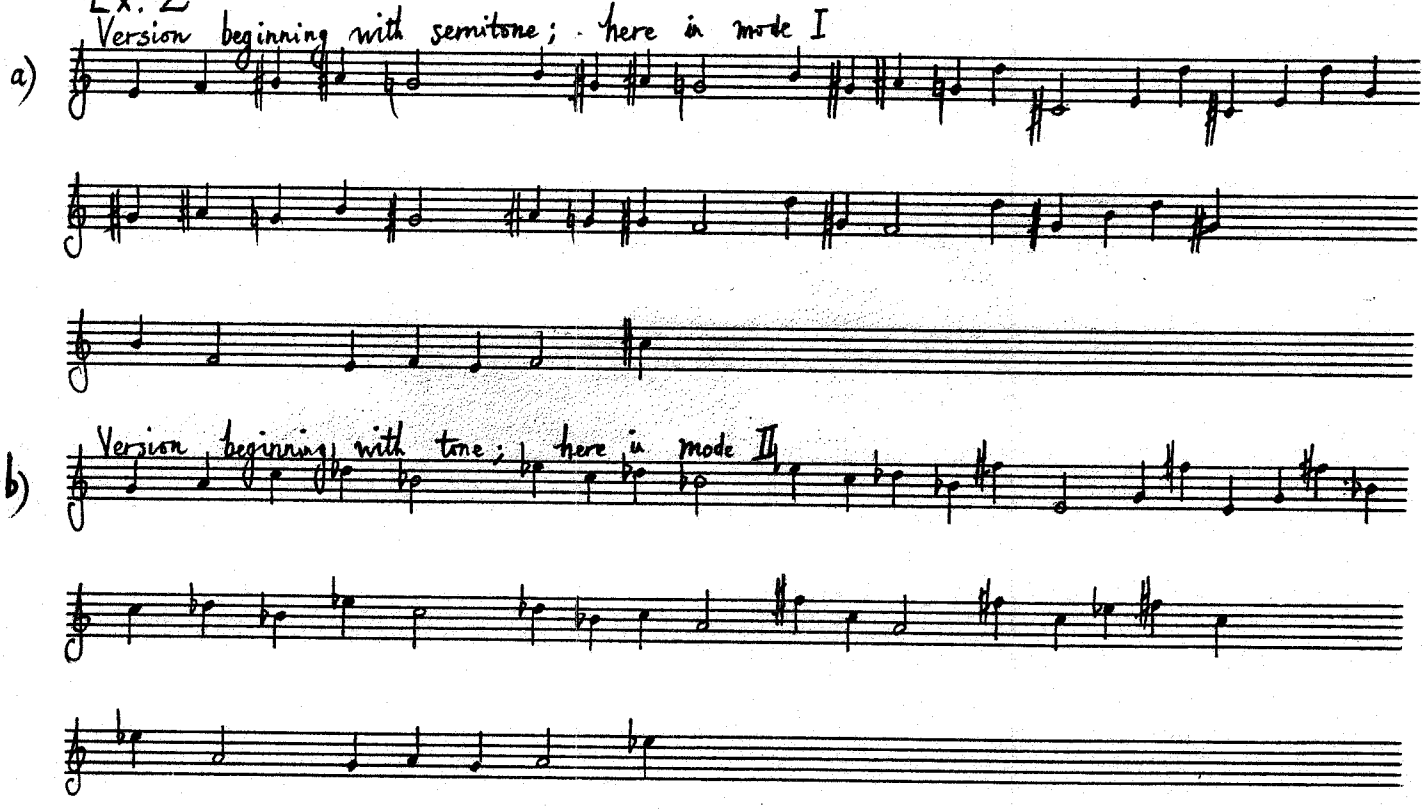
The octatonic scale (Messiaen's 'second mode of limited transposition') is the generating force for melody and harmony. Consisting of alternating tone and semitone intervals (or expressible as two adjacent diminished sevenths), the scale appears in just three forms which will here be referred to as Modes I, II and T - simply because these were the references used during the composition of this and similar projects - as in Ex.1. The order is of significance to the harmony of the work which is rooted in , or on, E with a strong tritonal influence.

Ex. 1 The lines like trees proliferate



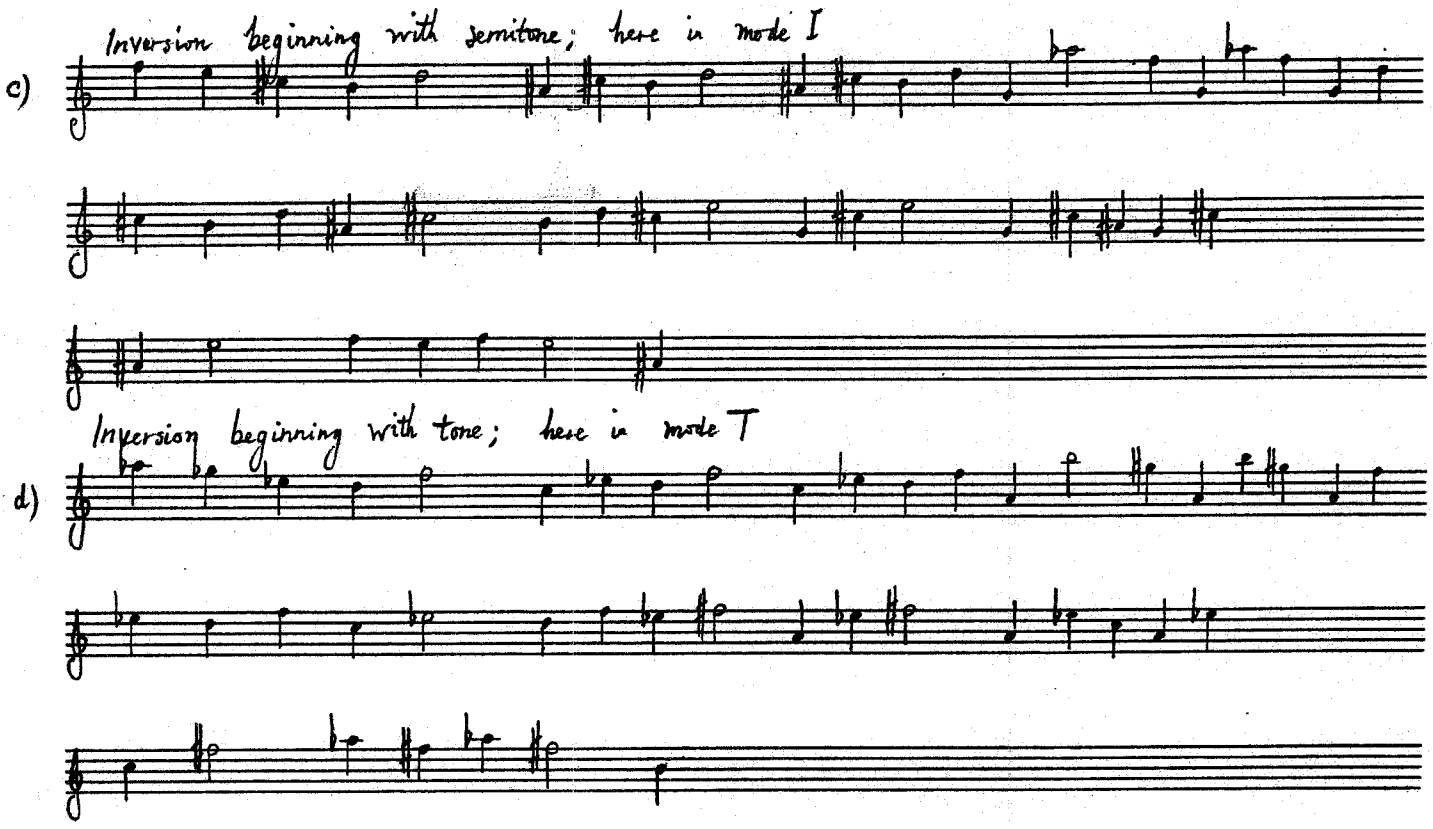
The idea of overlapping the modes to create a kaleidoscope of harmony, helped by the innate overlap of each mode with its rivals, combined with canonic procedures to produce the opening section (mm. 1 - 182); the starting point for these procedures is a set of two invertibly related melodies closely reflecting the shape of the mode. Each melody is, further, available in two forms per mode, varying in the placing of tone and semitone, but having the same shape and same minor third/tritone intervals. All are transposable within their own mode as well as into the others. As used in mm. 1 - 182, each melody overlaps with a successor in another mode: up to 3 may be heard to overlap. In Ex.2, they are given as they first appear.

Ex. 2



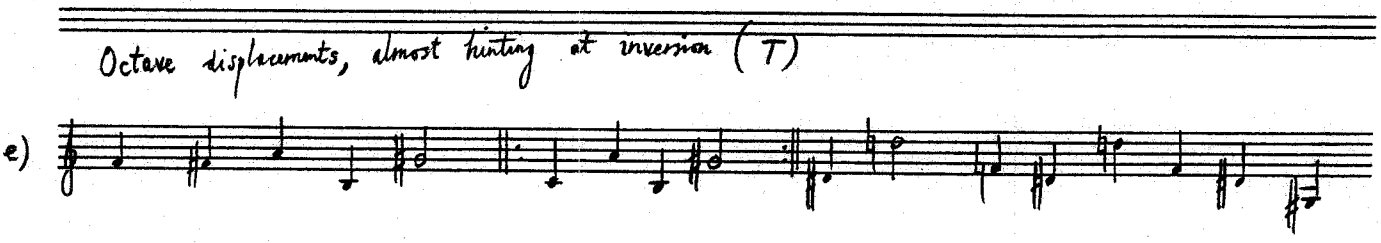
c) Inversion beginning with semitone; here in mode I

d) Inversion beginning with tone; here in mode T



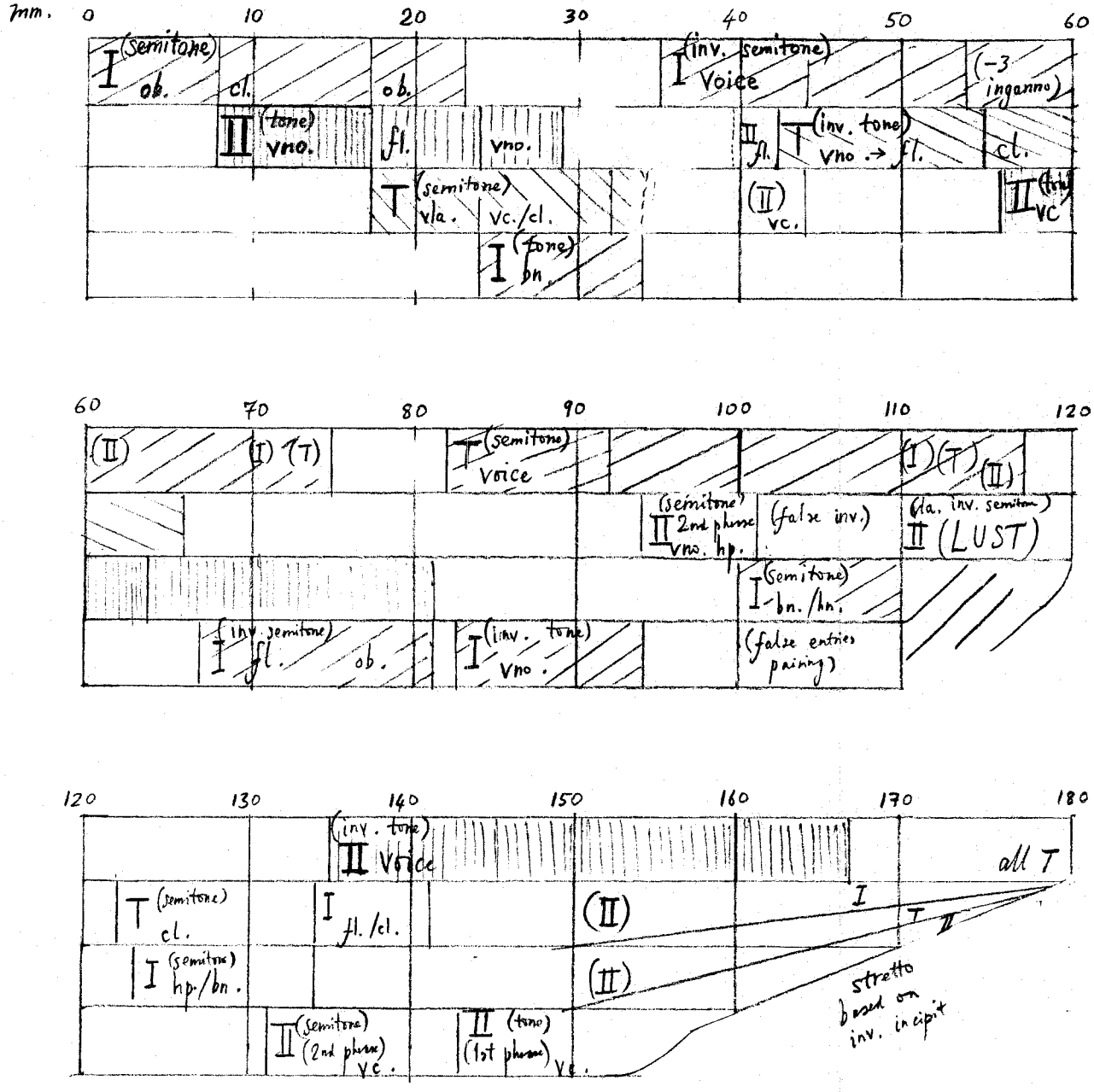
The entry of the soprano solo marks the use of the inverted forms. The phrase rhythm is constant, but its stress differs, depending on which division of the triple-time measure it falls. Octave displacements give further variation (Ex.2e):

e) Octave displacements, almost hinting at inversion (T)



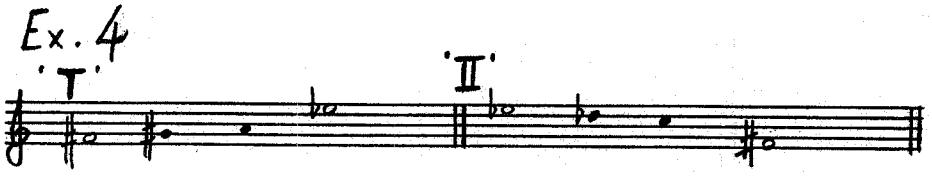
Each of the first and second limbs of each melody, as here presented, is scored for a different single instrument, the third limb returning to the original instrument. The voice has three substantial statements, one in each mode. The complex proceeds as in Ex.3.

Ex. 3



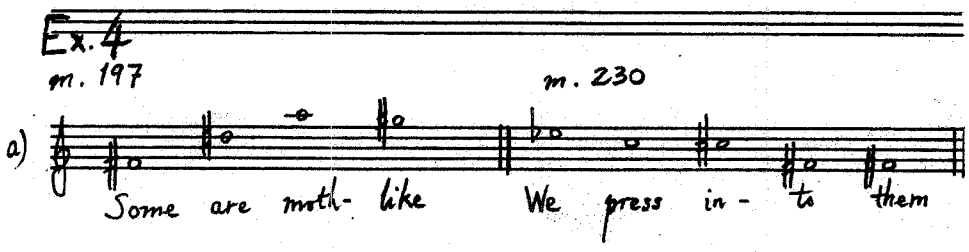
From m. 183, a new regime begins, in the shape of block chordal treatment, using only one of the three modes (T); the aggregates are based on semitonal/tritonal pairings (0 1 6 7) to give a harsher profile than previously suggested by the use of the mode. (The eight octatonic pitches are all apparent but the division of wind and strings emphasises these pairings as opposed to the diminished seventh).

The vocal melody, re-entering at m.197, marks the point where the aggregates begin to break down into smaller groups, still essentially T-based. The melody still combines elements of the previous complex with a new incipit. At this stage of the working, in early draft form, there is a table showing how four-note fragments may be internally inverted to arrive at a new mode. The first line of the table reads as in Ex.4:



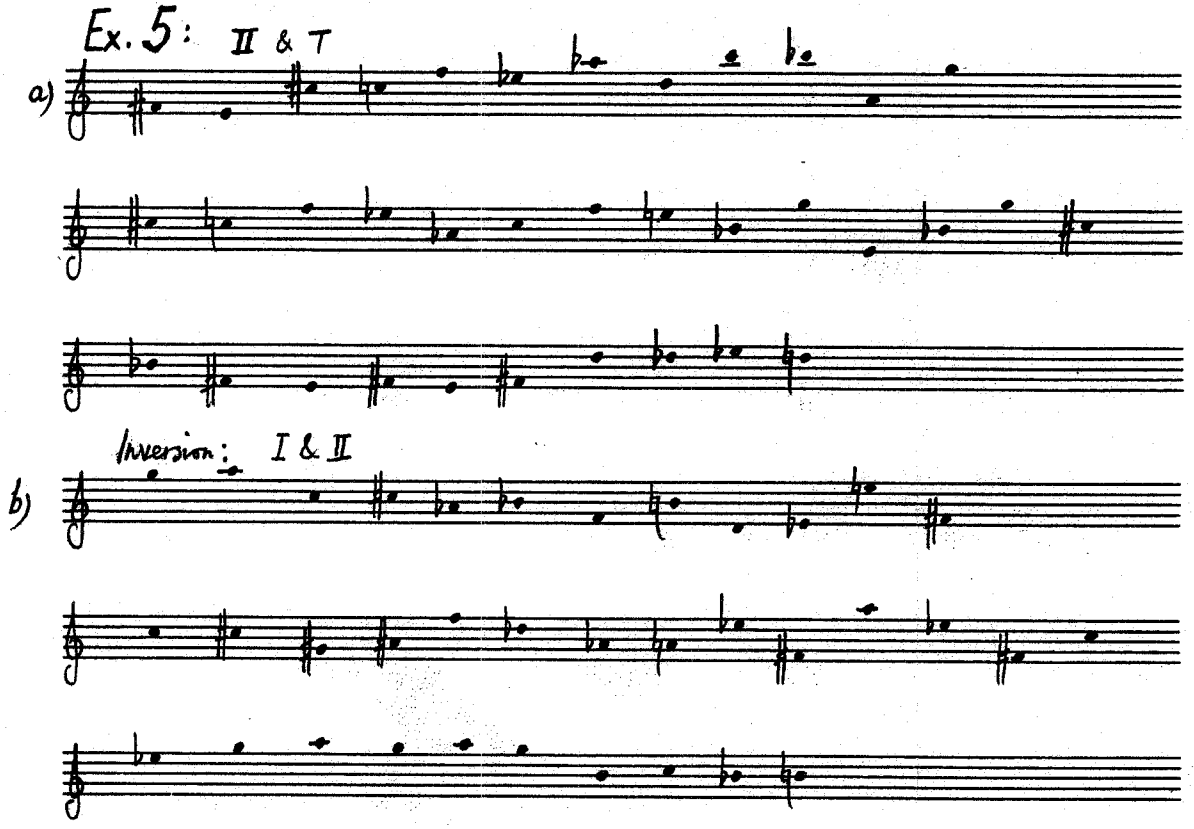
and the table proceeds through a total of twelve examples,selected on a basis of modal segments of pitch classes that are consecutive but for one 'gap', as seen above- (T: 3 (5) 6 8 9, II: 0 1 3 (4) 6)

These four-note groups provide a complex, fast-moving kaleidoscope of mode-shifting harmonies, abandoned at this point, in the final draft, but still apparent later in the piece. The two samples in Ex.4, however, provide the vocal line's incipits (Ex.4a).

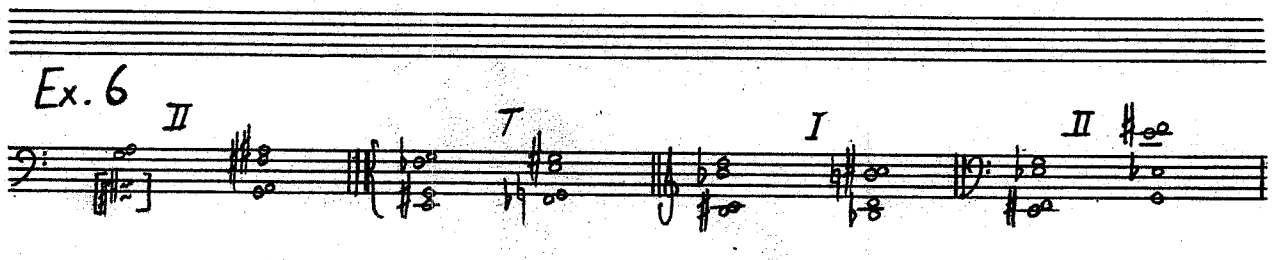


As already stated, the melody at m.197 folds back upon the previous web of melodies, but, for the next entry ('We press into them') a new set of melodies was devised. This time the basis is the admixture of two modes within the line. Naturally a complete blending of two octatonic scales would give the complete chromatic scale and lose the octatonic character. This situation is avoided by the use of discrete segments belonging to either of

the two modes in use, and the eschewing of consecutive pitch classes suggestive of the 'missing' mode. The new, blended melodies are shown in Ex.5. This time there are no intervallically differing variants, but a retrograde is used. ('Noises', m.280).



At this same point from m.230 where the new set of melodies begins, the accompanimental texture enters a new phase. This is where, originally, the four-note cells as in Ex.4 had created a mode-shifting complex. For this passage, these were replaced by a texture suggestive of the 'pressing', 'kneading','urgent' motifs of the poem, an inversional semitonal movement, which the notes to the draft refer to as 'peristalsic' (Ex.6):



This motion has already been approached in the 'all-T' section, eg. mm.201-4. The pitch context is usually of conjunct segments 0 1 3 4 - simpler than the gapped segments of the previous form (as in Ex.4). The 'peristalsic' movement has to compete, however, with sustained chordal blocks, retained from the previous form, and with an increasingly important tritonic/major seventh (0 1 (6) 7) profile in the upper woodwind (strings at mm.241; 245; 257; 270; woodwind from 265).

If, at this point, it may appear that there are four key elements in the work:

(i) melodically derived strands forming 'kaleidoscopic' harmonies

(ii) angular aggregates (0 1 6 7)

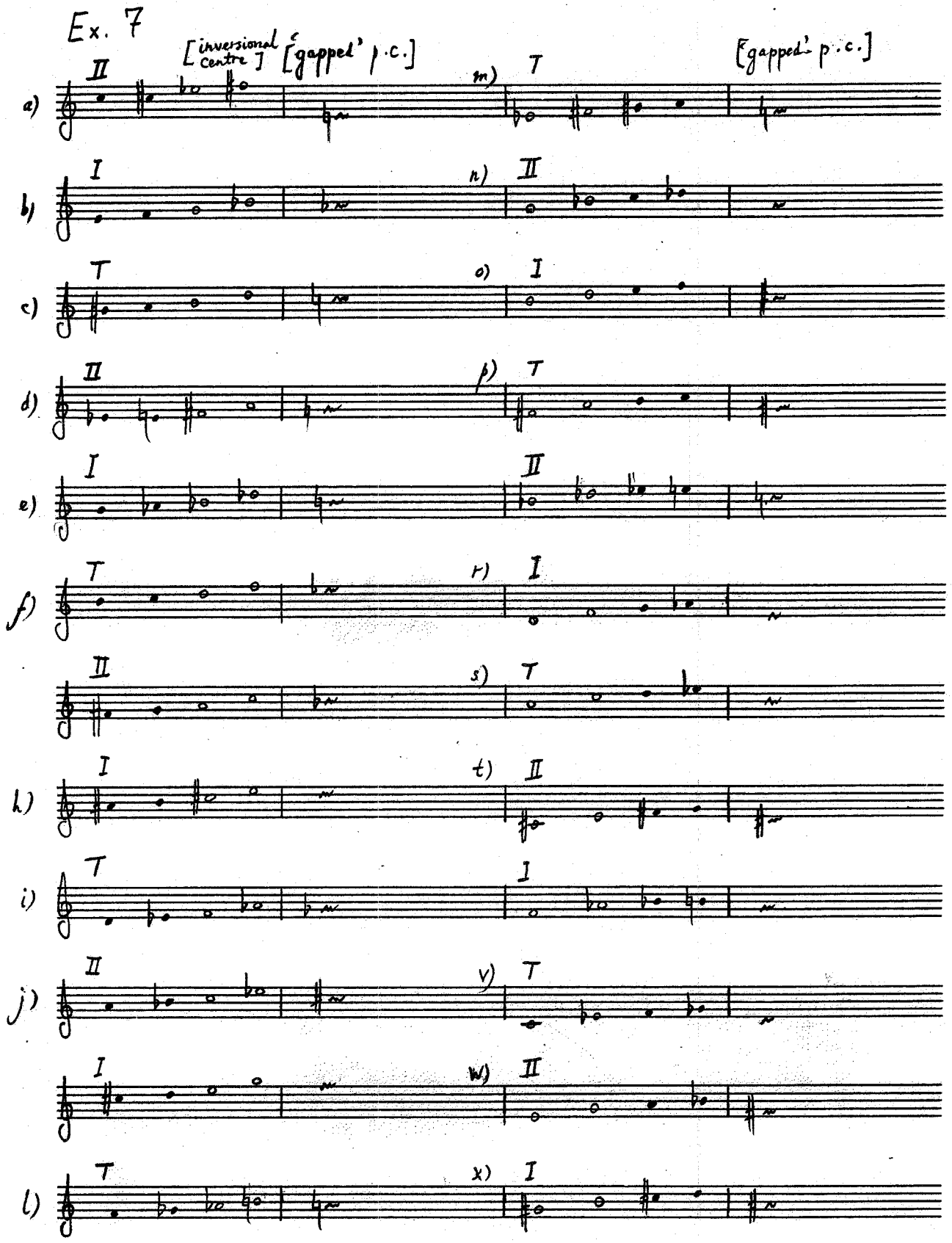
(iii) 'peristalsic' (0 4 - 1 3) squeezing

(iv) 'gapped', four-note segments in a swifter moving complex;

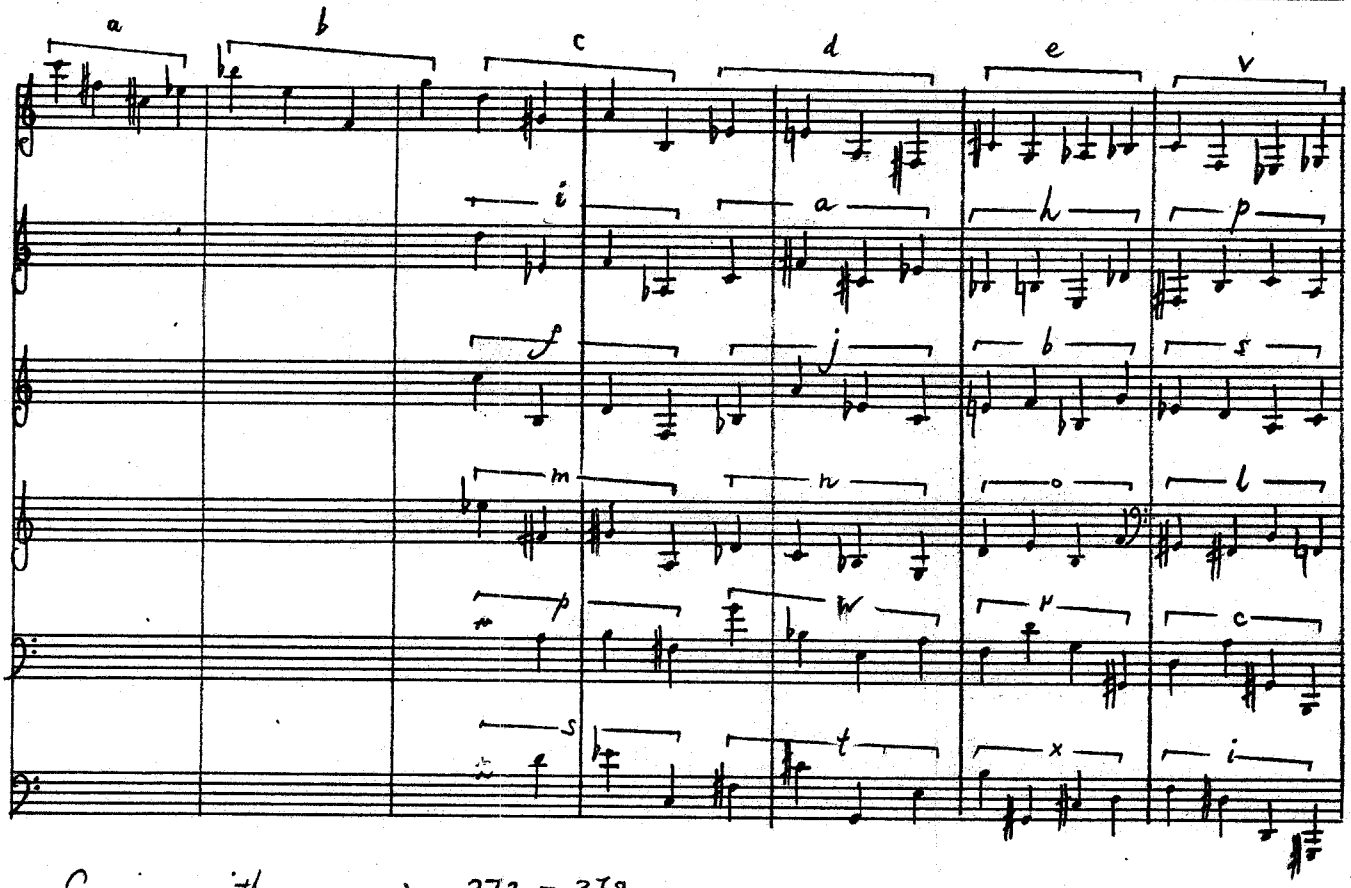
then, each of these may be said to achieve its apotheosis in the latter part of the work.

The original type of melodic counterpoint is used for the section between climaxes at mm.280-300, involving a **stretto** effect from m.292 with a rapid turnover of mode. This, immediately followed by the aggregates (essentially in T, as before) produces the sense of exhaustion and suspension ('The rough fire burns'), escape from which comes through the 'apotheosis' of the (0 1 6 7) harmonies from m.354 (no. (ii) above), a compacted version of the melodies (m.367) (i), and the ultimate use of the previously subsumed 'gapped' modes (iv), finally revealed unmistakably at m.373.

It may be appropriate here to show the full version of the table mentioned at Ex.4, and to note its use at this stage in the work (Ex 7):


Ex. 7
[inversional centre]
['gapped' p.c.]
['gapped' p.c.]
a)
b)
c)
d)
e)
f)
h)
i)
j)
l)
m)
n)
o)
p)
r)
s)
t)
v)
w)
x)
I
II
T

Ex. 7 cont.d

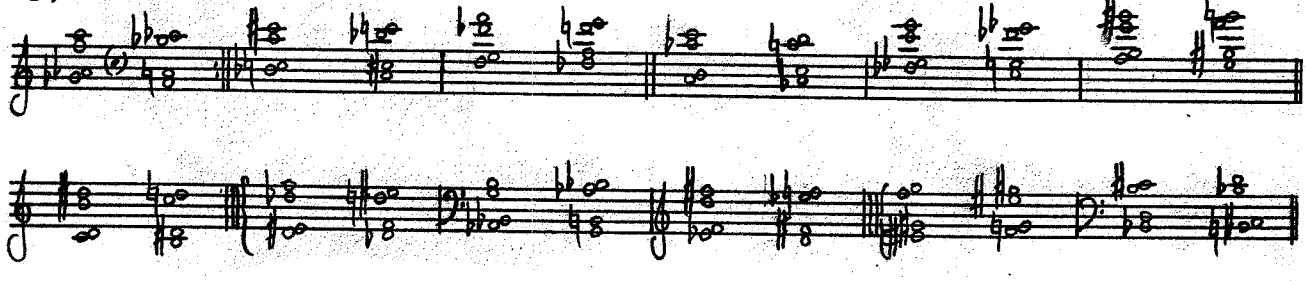


Compare with score, mm. 372 - 378

At m.380 the vocal melody ('Devils') recalls the final phrase ('Angels', m.135) from the opening section.

There remains the 'peristalsic' material which has the coda (m.401) almost to itself (apart from the voice's last echoes of the original melody) but at a slow pace and with the crossing of the instrumental parts, and with 11 of the 12 statements in 'descending' order, (Ex.8), the urgent quality is replaced by a sense of resolution and of subsiding into the limbo hinted at in the last lines of the poem.

Ex. 8 Coda



String Quartet

(December 1988-June 1989)

The String Quartet belongs to that genre of composition which sets out on a journey in search of itself - or in the hope of some discovery, lying beyond the initial set of ideas, which, once made, may retro-actively illuminate the whole project. Work on such compositions may begin without a clear architectural plan or definite sonority being fixed, the hope being that when these are ultimately revealed their quality of coming from 'beyond' the compositional act will compensate for any lack of structural tautness or sonorous focus. Nebulous and wayward elements may grow among the stronger ideas, however, as they did in this Quartet: it is not surprising, in retrospect, that in this case, the original (1989) score required ruthless cutting (the work losing 30% of its original length) at a later date.

Early sketches

The very first pages of the working establish key moments (and even suggest certain of the work's 'sonorities', though not in any constructively fixed way). The solo viola's arpeggiations of a 2nd inversion, D flat major triad, subjected to a rhythmic system which sounds like syncopation, and with natural harmonics being struck to suggest a superstratum of a C major triad, leads to a melodic heterophony of D flat and C (Ex 1a). This was abruptly terminated by an 'interruptive' motif with a **tutti** chord played **gettato**, its components combining suggestions of the rival tonalities (Ex.1c).

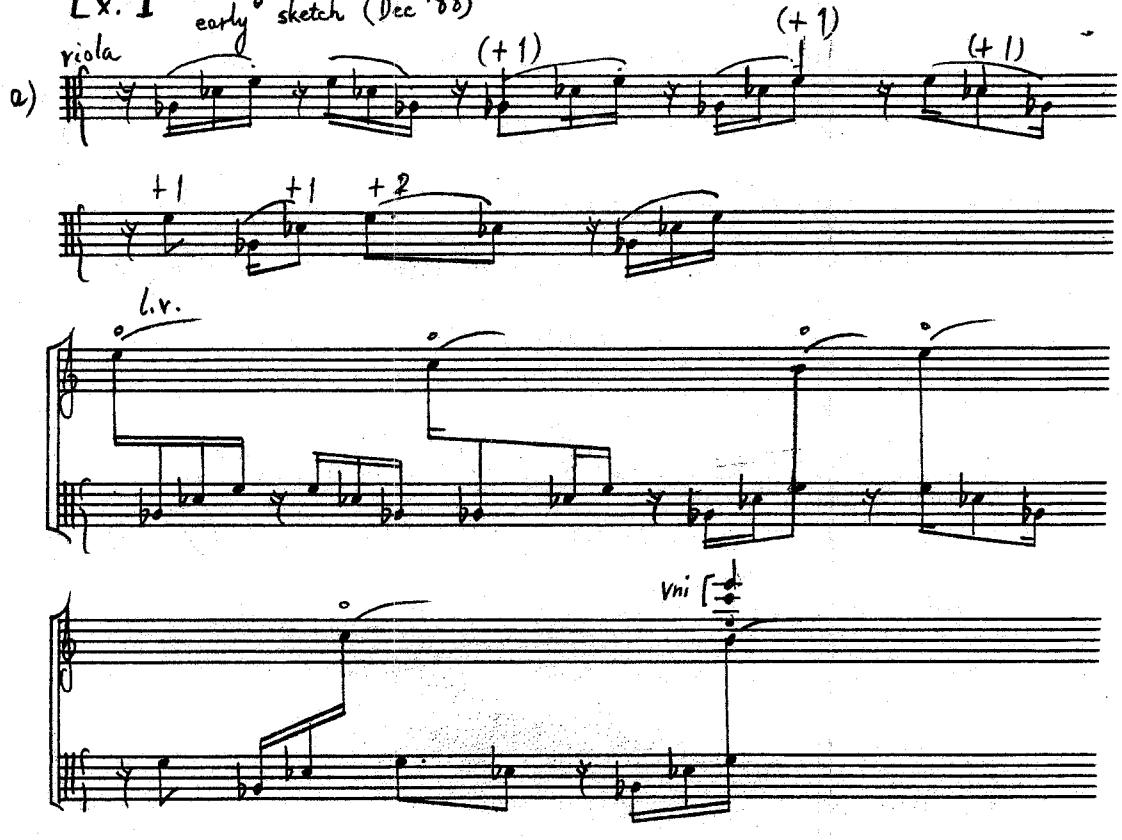
There was some play between these two distinct ideas, the first achieving a kind of strained lyricism (Ex. 1b) as its rhythmic heterophony gradually 'falls in' to a strict metre; the

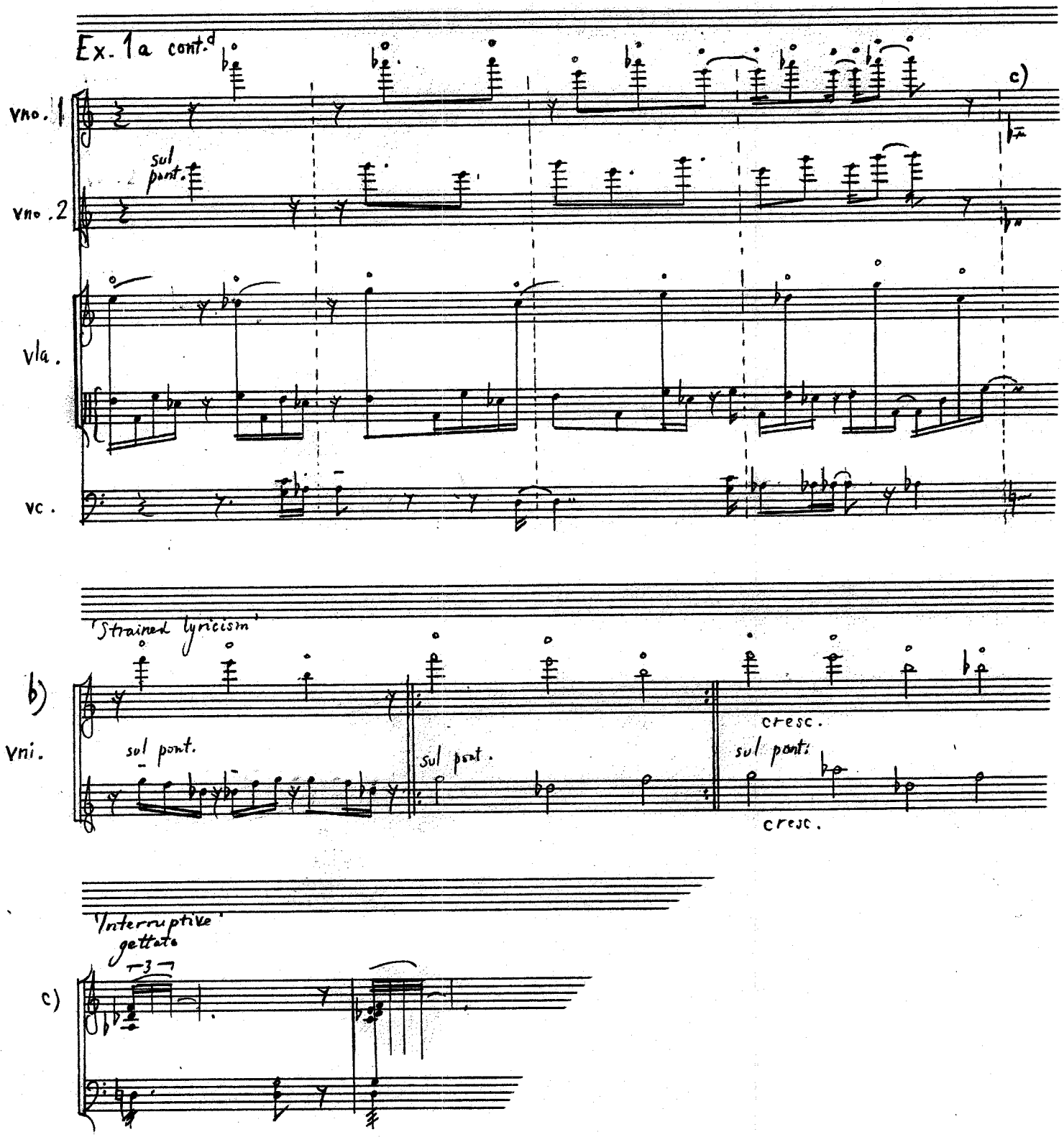
'interruptive idea' gave little ground.

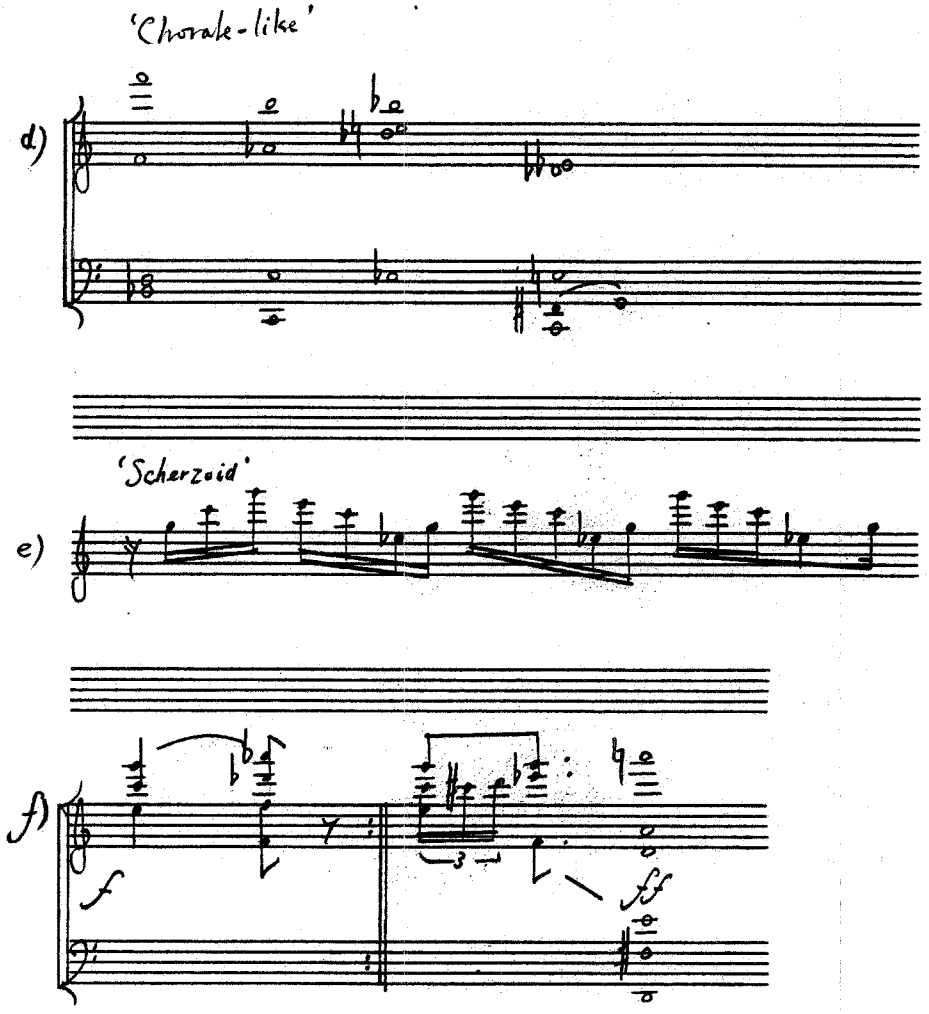
The next idea was marked 'Chorale-like' (Ex.1d), and showed fragments of melodic heterophony petrified into a rhythmically homophonic, broad texture. This somewhat static and inert material was removed from the eventual revised score because it was felt to be sterile and an unnecessary impediment to the progress of the expositional section. But this was not before the 'Chorale' had, in its complicated harmonic working, exerted a definite influence on later areas of the piece.

Two further ideas were sketched (the sketch being quasi-continuous but clearly intended for expansion). One, marked 'scherzoid' (Ex. 1e), with skirmishing arpeggiations in a high register for the first violin, appears in the final version in the lead back to the recapitulation (mm 287-288). It is closely linked to the second, showing the obstinate D flat/C triads of the opening suddenly push out to a 'resolute' D major (Ex.1f). This was, again, clearly meant for a late (recapitulary) stage of the work (and indeed appears there in the final version) (mm 289-291).

Ex. 1 String Quartet: early sketch (Dec '88)




Ex. 1a cont.d
c)
Vno. 1
sul pont.
Vno. 2
Vla.
Vc.
'Strained lyricism'
b)
Vni.
sul pont.
sul pont.
cresc.
sul pont.
cresc.
'Interruptive'
gettato
3
c)



From these beginnings the work grew to considerable proportions. In seeking a natural narrative pace, the 'exposition' achieved an almost agonising slow motion. The effect was like that of the first 100 pages of a novel which is undoubtably leading to something 'major', but is rolling towards it at the unhurried pace of more leisured days. The musical procedures surrounding the 'Chorale', seemed particularly protracted. This whole section was cut by 50% in the revised version from the opening to the arrival at the '2nd group'.

Eventual form

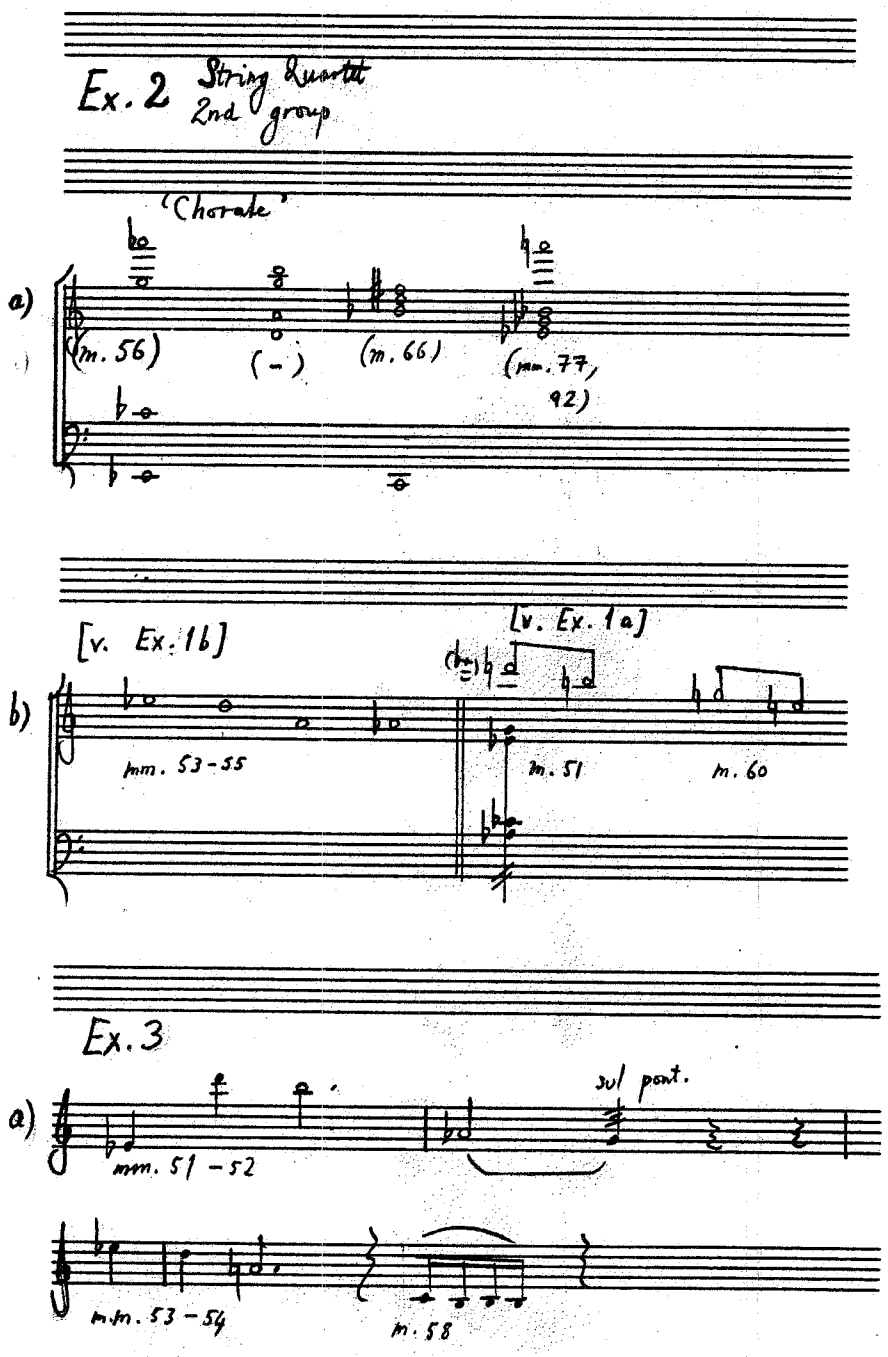
Among the ideas of the early sketch, the solo viola sparking off natural harmonics had a place in the 1989 score, but had already lost relative importance, as it was not very effective. The D flat/C 'strata' remained, and the introductory material

(mm.1 - 18) refers to most of the elements of the sketch (even the 'ultimate' D major) but in a lighter, indeed 'scherzoid' vein: this introduction was 'back composed' at a comparatively late stage of working on the exposition.

For the exposition proper, from m.18, the viola's syncopated figure is joined by other, freely jostling lines. (The 'cello's perfect fifth punctuations are, again, a retro-inspiration drawn from the 2nd group, when it was felt the passage needed more texture.) The tension between strata is sharpened (mm.32-35); the number of 'interruptions' (m.36) is decreased from the original score. With the 'Chorale' removed, the 'strained lyrical' moment (m.41) leads directly to the 2nd group.

By the time this new area was reached in the original sketch, the form of the whole work was apparent; a Lisztian single-span sonata form, where the exposition is followed by a slow movement and scherzo combining as 'development',and a momentously enriched 'recapitulation' completes the impression of a universe all in one. The tonal underpinning would be an amplification of classical procedure, rising through the fifths from D flat to E flat for the exposition and adjusting to D - D for the recapitulation: the plan is further amplified by increasing tempo through the exposition.

Thus the 2nd group, **Animato**, rises from A flat minor to E flat major. Much of its underlying harmony derives from the deleted chorale, but the motion combines the **gettato**, complex chords with the notion of heterophony and the sparking off of harmonics, the effect being of a jerky mechanical riposte to the opening arpeggiations (Ex. 2 & 3a):



The protracted establishment of E flat draws on the 'strained-lyrical' lines from m.41 + ff., but the conclusion of the section is brought about by the **gettato** disonances.

I saw the end of the exposition in terms of the classical double-bar line, a set of double doors leading to an unknown and unforeseen world.

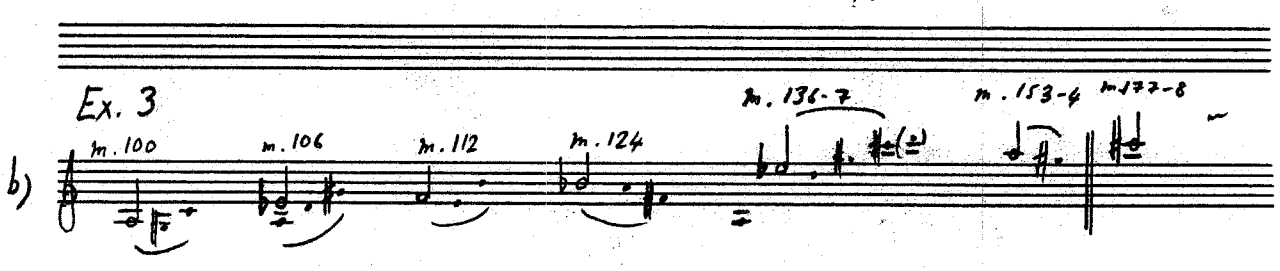
The problem of capturing the state of 'beyond-ness' became acute. In the original version an eerie little chorus in harmonics initiated the world beyond the double bar. It was not without some regret that this was cut in the revision, but it was simply a paragraph too many, once the crucial idea for the section had formed.

The final version arrives directly at this crucial moment (m.100). The first violin becomes an overwrought persona, uncontrolled and uncontrollable, whose wild outbursts cannot be contained or understood by the chorus of onlookers, who mutter among themselves. The image of this desperate character amid the uncomprehending throng might be likened to Marianne's outbursts in Jane Austen's **Sense and Sensibility**, with the added sting that whilst the violin's line may seem to work itself into a frenzy, it remains limited by the sonority of the instrument in this range, and disturbs its hearers more by its sense of wilful self-destruction than by any communicative power. Nonetheless, it begins a process whose desperate quality is not worked out until the catharsis of m.275.

The passage from the first outburst (m.100) to the onset of the scherzo-like music (m.168) has been little changed from the 1989 score, apart from the deletion of the repetitive cadenza/coda material at the end of this span. However, many details of the first violin's frenzy required clarifying. Passages where the solo line was in a different metre from the 'chorus', underscoring the solo's alienation in visual terms, did not help the listener or performer, and were re-written, along with the removal of some complicated figuration for the first violin, based on the heterophony resulting from combining rival lines (at a tritone's distance) in one part. The essence remains, of a

keening semitonal descent in the first violin, with nervous scuttering and displaced, uneasy fragments of melody in the other parts, the two either utterly apart, or in, as it were, a parallel orbit, not touching.

The semitonal line of the 1st violin has precedents in the **Animato** (Ex.3a), but also in the original opposition of 'strata' and in the 'strained lyrical' melody: it is the opposition of the latter with the conventional, mechanical texture (p.6) which precipitates the outburst at m.100. For all its obsession with descending lines and broken diction, the first violin part was conceived as a steady ascent (ex.3b) from a to c''' sharp (m.178) and ultimately to b''' (m.275) (the ascent being helped particularly by tritonal echoes of the melody).



The scuttering chorus bears a distant resemblance to the fragile arpeggiated heterophony of the opening of the work, but the (octatonic) dissonance of the **gettato** interruptions is the generating force for the pitch class content. (One such chord terminates the first solo.) The tritonal pitch element, combined with semitone and tone descents, links these snatched and disrupted lines to the first violin solos.

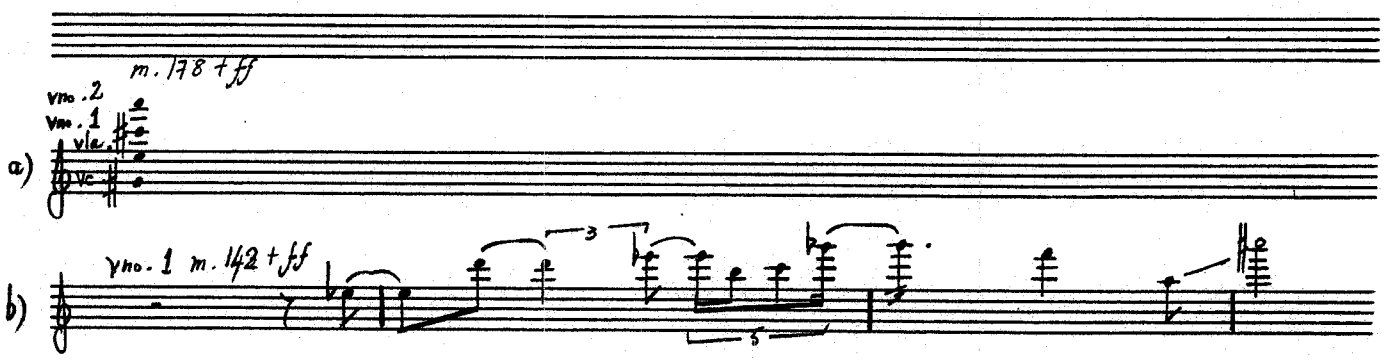
The ensuing dialogue, if such it can be called, was organised with a view to varying the solo violin's passions towards a dangerously unpredictable effect and varying the chorus' response in terms of mood and degrees of animation. The closeness of derivation of the chorus' material from the solo line is

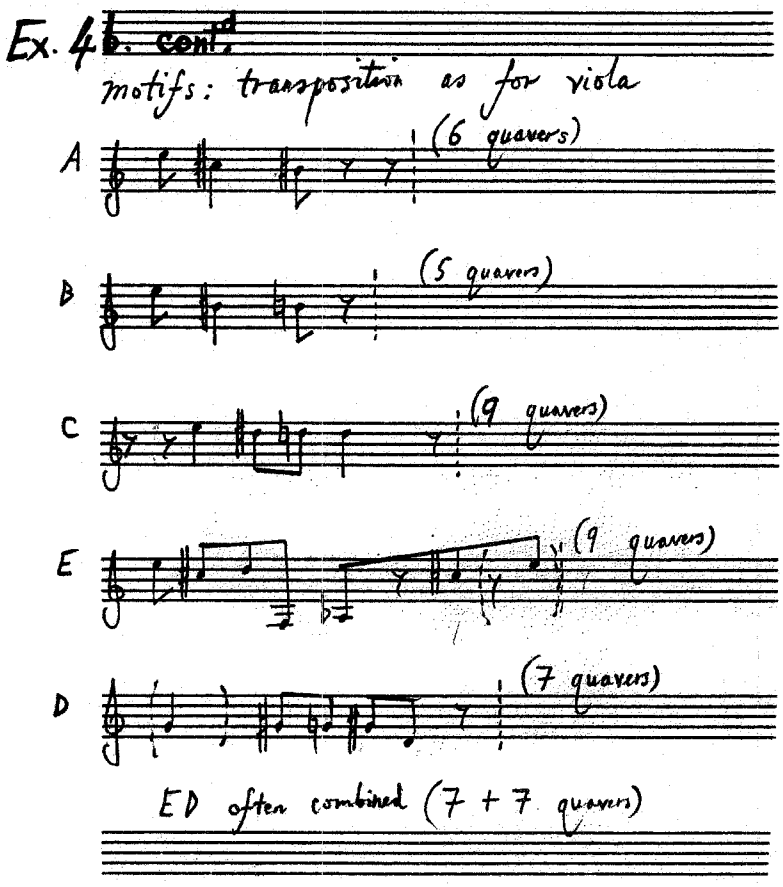
particularly evident where the chorus is passionate or aggressive (mm. 119,141). The rhythmically homophonic rising melodic line at m.109 grows into a more sonorously expressive statement; at m.159, this rising line in the other parts matches the first violin's descending line in forcefulness. An uneasy truce is declared: the passage from m.100 to m.167 has proved harmonically almost dangerously static.

For the 'scherzo', which ensues at m.168, the other parts, one by one, join the first violin in a passage of contrapuntal equality. The melodic material consists of a collection of descending lines, each with its own specific length, and of a more lyrical, widely-spaced line derived from the 1st violin part in mm.142-145 (Ex.4b).

The opening passage of the scherzo is more formally organised than anything else thus far in the quartet. The entries from m.178 are intervallically evenly spaced (Ex.4a), and proceed in canon with 1st violin associated with viola (the intervals are altered at first), 2nd violin with 'cello.

Ex. 4 String Quartet

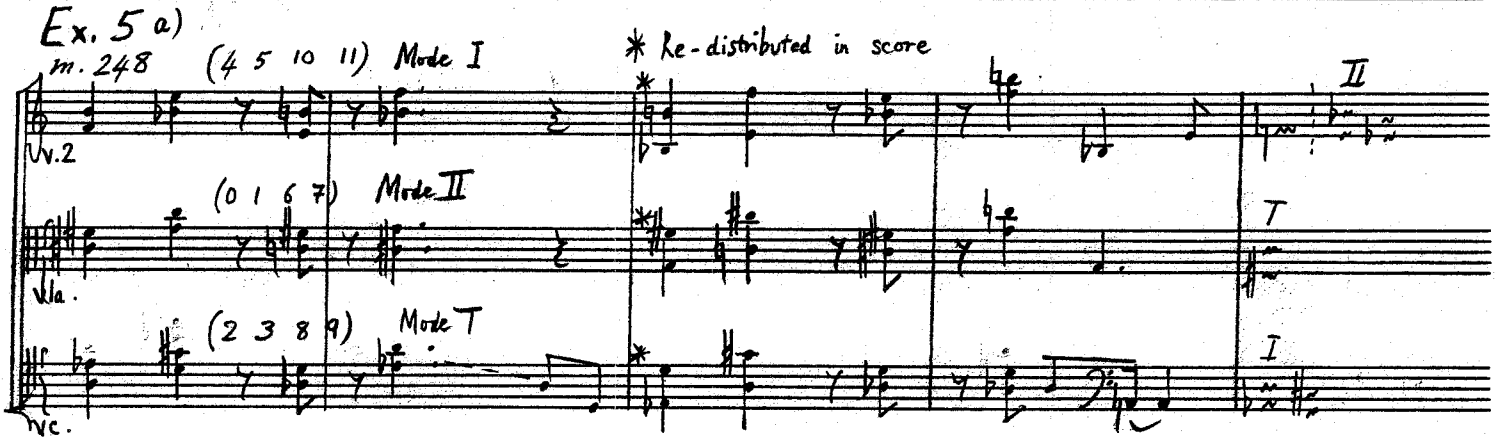




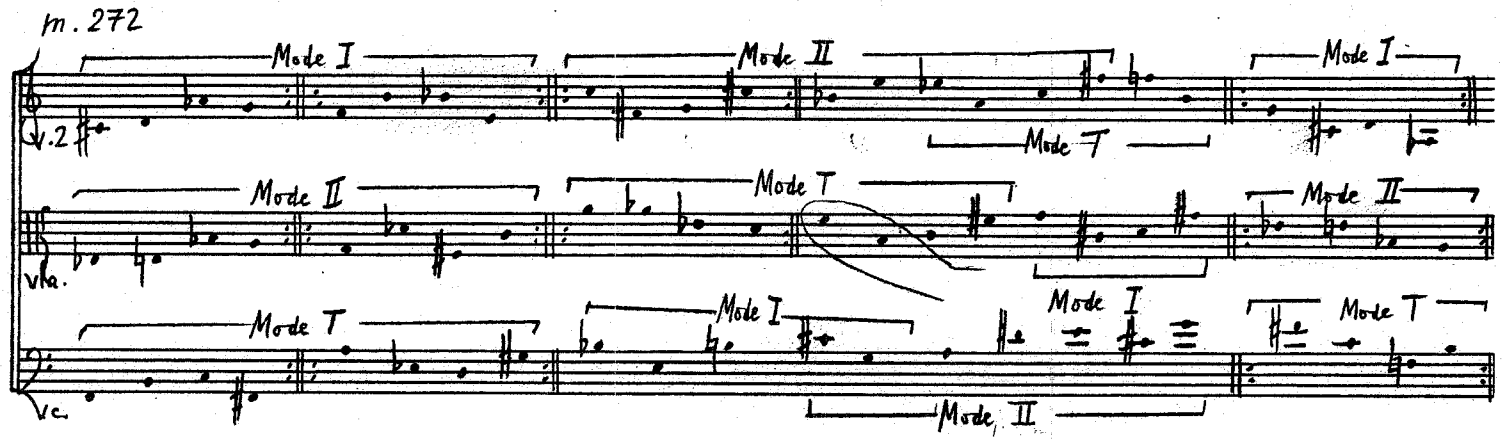
This lightly-textured dance is combined, first with the 'sonorous' statement from m.159 (see m.203), then with scurrying activity reminiscent of the 'chorus' from m.103; m.230 shows the latter type of movement at its height.

From m.248, the prevailing tritones from the 'chorus' are formalised into an octatonic palette (already implicit from m.222) somewhat reminiscent of the octatonic layers of 'The lines like trees proliferate', but tending to take the form of discrete four-note groups combining to form the twelve pitch classes among them, without internal overlap (Ex.5). This organisation prevails up to the massive ascent, reversing so many melodic descents, to the apogee of the entire movement complex at m.275. Here, the lower parts resort to repetitive groups of four-note modal segments (0 1 6 7), a new expression of the foregoing tritonal harmony (Ex.5b). Only at this point is the weight of drama and anguish resulting from the first violin's Marianne-like outburst, finally exhausted.

Ex. 5 a)

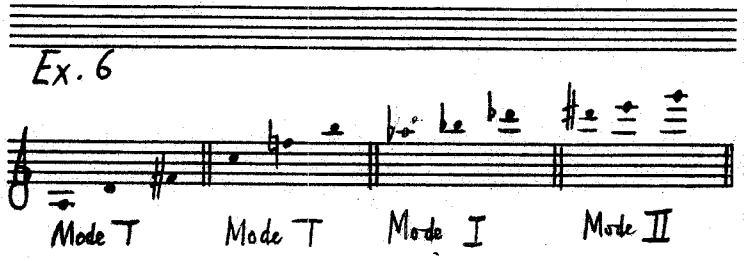


Ex. 5 b)



The leadback to the recapitulation uses the 'scherzoid' music from the early sketch to push out to the virgin territory of D major. The recapitulation from m.296, is of the reversed type, with the **Animato** music first (a note-for-note mode 'translation' system being used to alter the tonality); the 'strained lyricism' passage then leads to a 'quasi-innocent' restatement of the original, arpeggiated, music, the 'strata' formalised into a compact expression of the twelve pitch classes (Ex.6), but this time remaining serenely, stably fixed on D.

Ex. 6



The sirens'- whistling of the harmonics (much used in the 1989 exposition, and much reduced for the revised score) is allowed to dominate the texture at the end.

There is a sense of arriving, after certain tribulations, in a new America, the future uncertain, but holding the promise of being better than the past. Tnis at least is in line with my original hope for the work.

CHAUSSEE

for orchestra

(August 1989-April 1990; April 1992-March 1993)

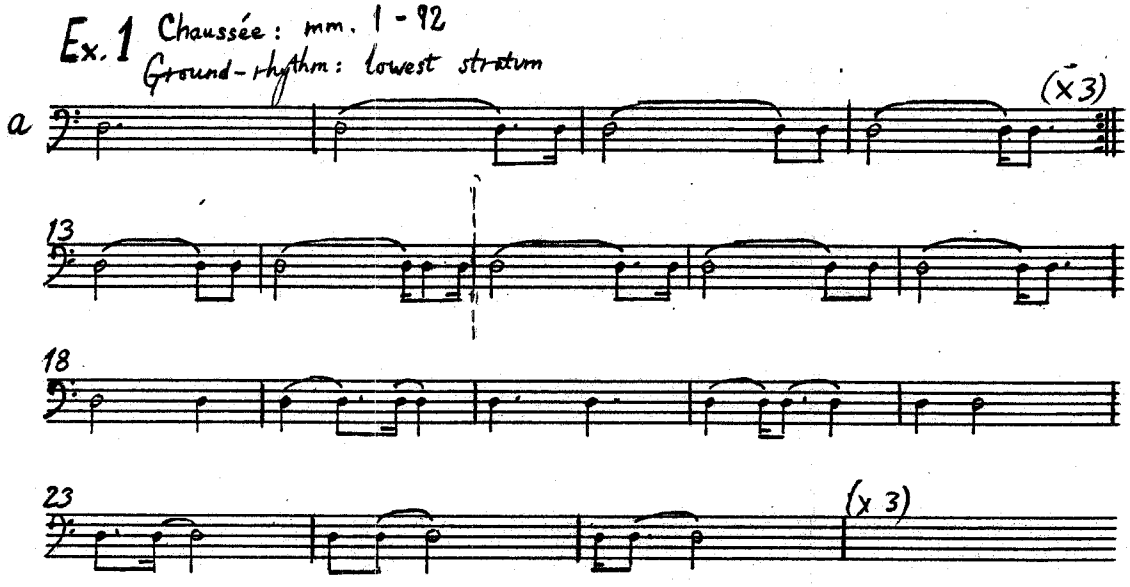
The title of **Chaussée** was chosen at a late stage in its composition, and sought to express something of the work's concern with patterning at ground level, or ground bass effect. Each of its sections sets up a rhythmic and harmonic scheme and lets it work itself out - the rhythm in particular being far more systematic than in the immediately previous works, while the pitch choice falls once again into octatonic strata, more closely governed than before by specific selections within the modes and by consistency of chordal profile.

'Chaconne'

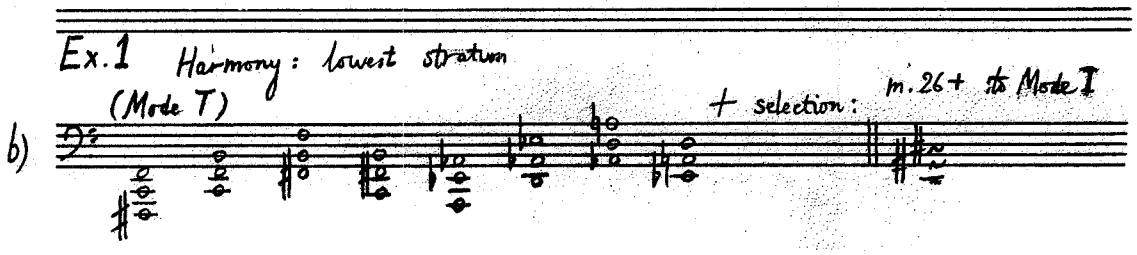
The outer sections - opening and concluding the work - have perhaps the most obvious rhythmic structure. Having arrived at their present form only after completion of the central body of the work, they represent perhaps a clarification of the procedures within. The original conception of the 'introduction' as a low-pitched, brooding, self-contained passage, characterised by descending lines, became formalised into the 'chaconne' genre, while the accumulative acceleration which is a feature of the opening section grew from the repetitive nature of the material.

The originally imagined tonality of F sharp (minor) retains its gravity throughout the section. The three modal 'strata' are also differentiated by rhythm, so that three rhythmic types work simultaneously in different **tessiturae** and mode. In the opening 'chaconne', it is the lowest in pitch of these strata which is the most important. The background of a 3/4 pulse is felt, but

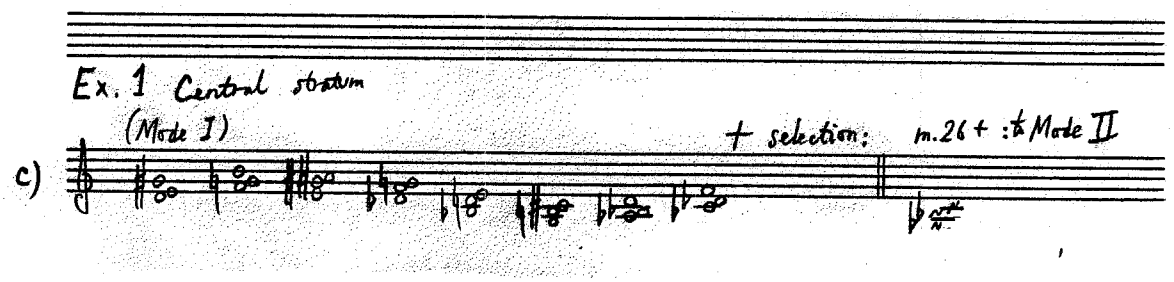
combined with a movement every eleven semiquavers, to give the effect of an upbeat gaining in duration, measure for measure; which it does, after three false starts, to arrive back at its original position, defining a period of 25 bars, as in Ex.1a.



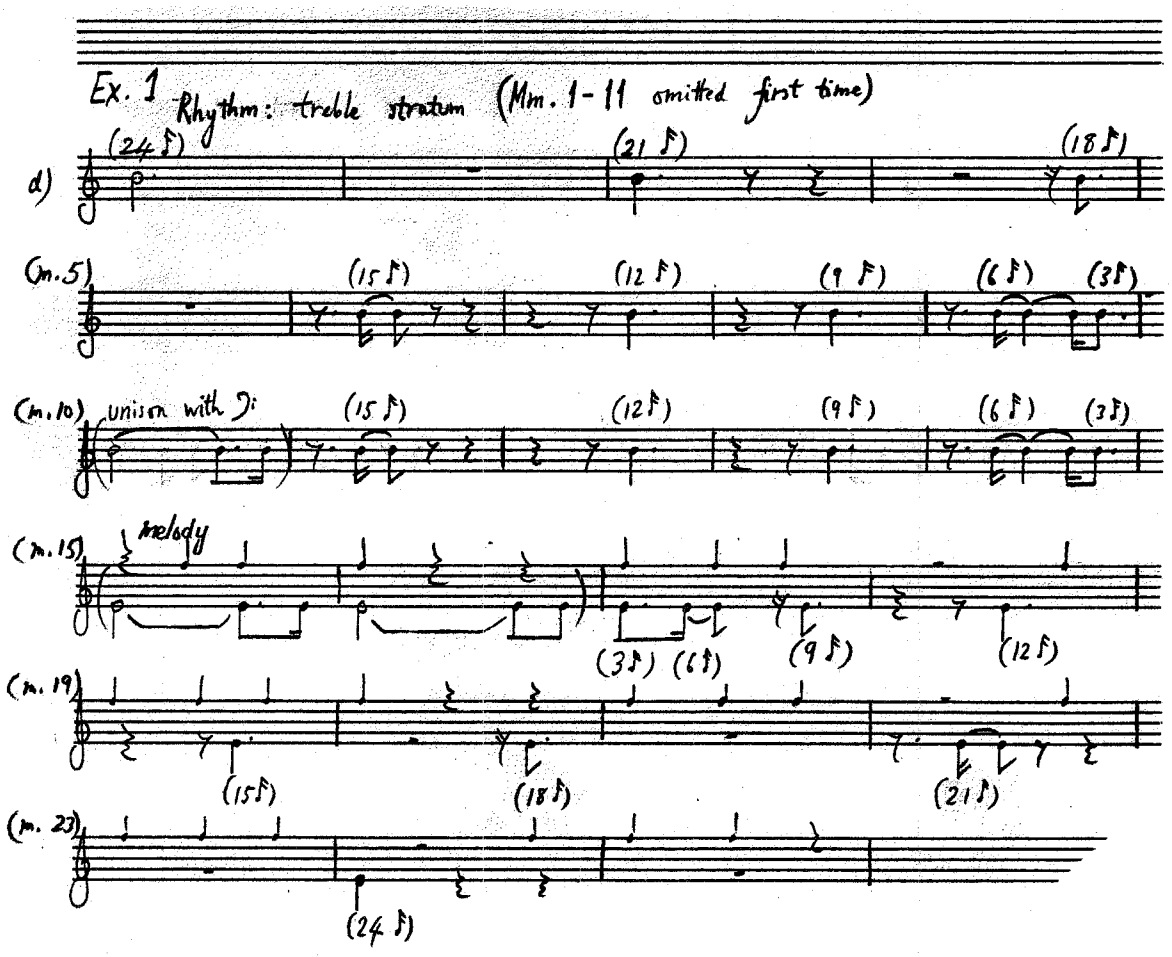
This is repeated twice, to give 75 bars plus a coda, with gradual acceleration from ♩ = 72 to ♩ = 120. One octatonic mode per stratum per 25 bars is used: for this lowest stratum, the language is entirely composed of (0 5 11) / (0 1 6) blocks, arranged as in Ex.1b.

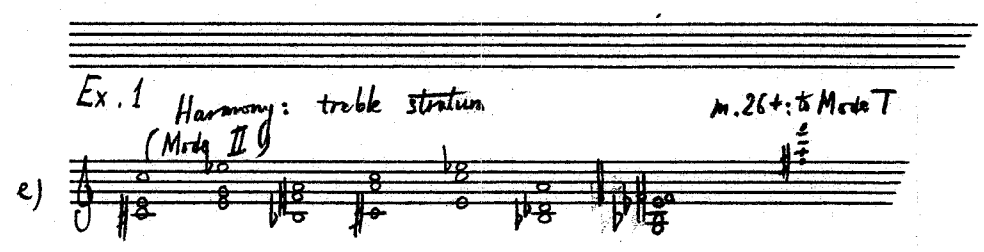


The central stratum is rhythmically less active, though its basis on a period of eight semiquavers achieves a 3/2 'hemiola' effect. The opening chords, being (0 5 11) = (0 1 6), appear to lead out of the base stratum but this is, so to speak, an 'inganno', as the ensuing aggregates are (0 2 6) (Ex.1c). These begin their formal pattern one bar after fig.1a and at equivalent places in the 25-bar repetitions.

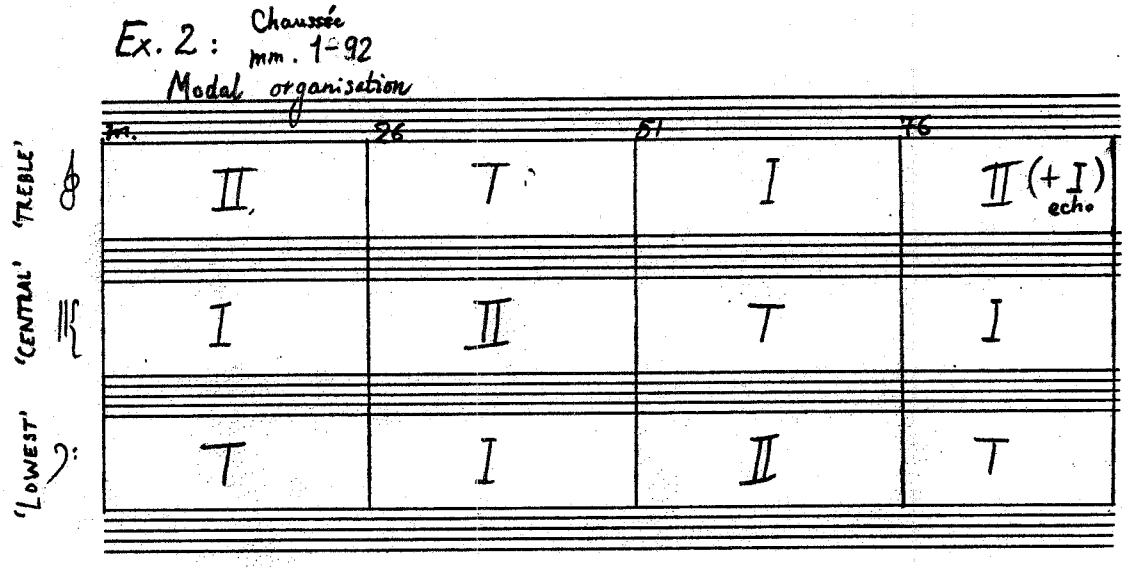


The treble stratum is characterised by a rule of **threes**, whether in the crotchet-movement, triple time of its snatches of melody, or in its 'telescoping' of rhythm from a 24 semiquaver duration down to 3, in multiples of 3, and back as in Ex.1d. The characteristic pitch choice is (0 3 11) = (0 1 4).(Ex. 1e)



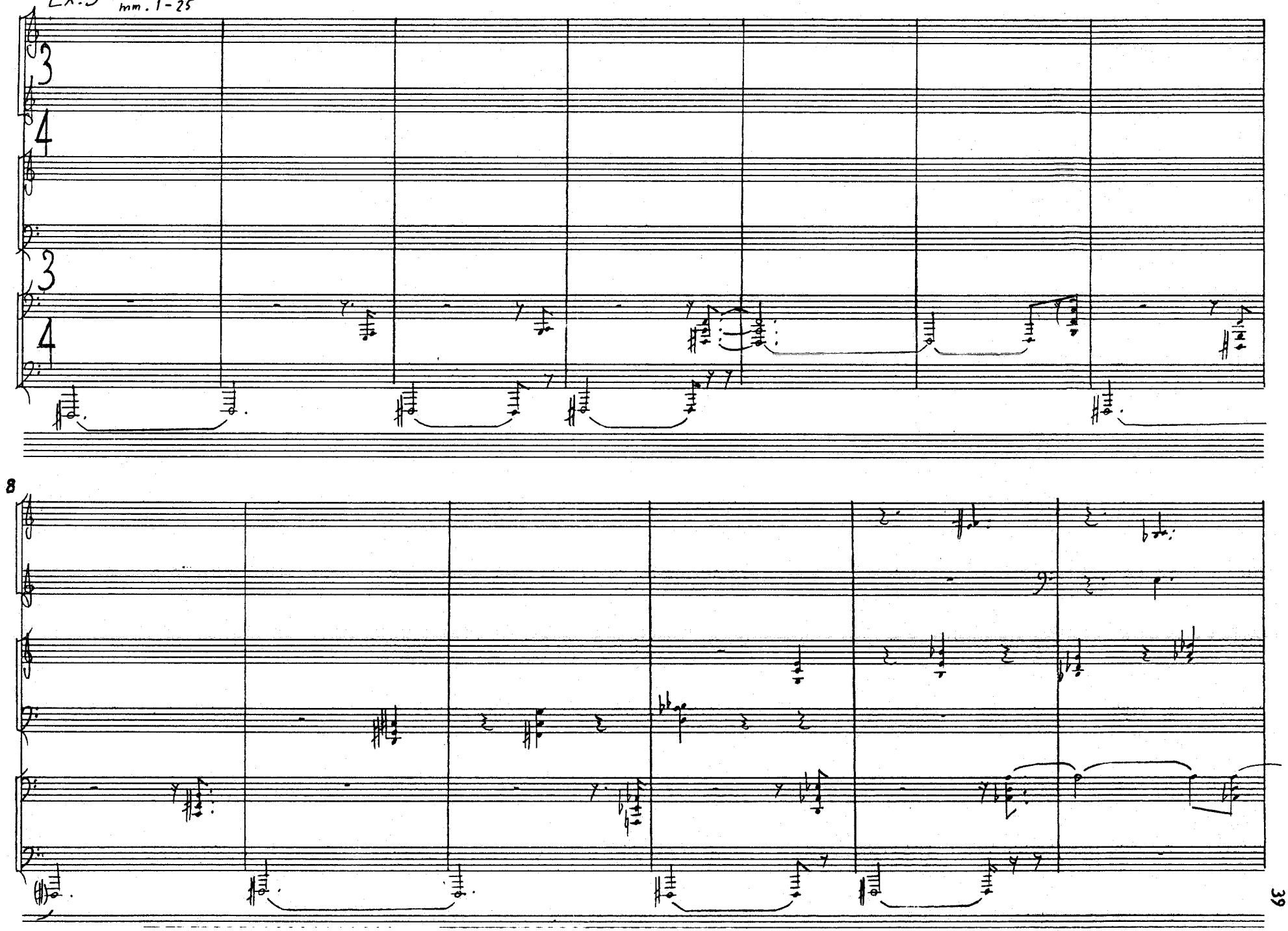


Ex.2 shows the sifting of octatonic modality across the scheme: the labels (I, II, T) are as defined for previous works.

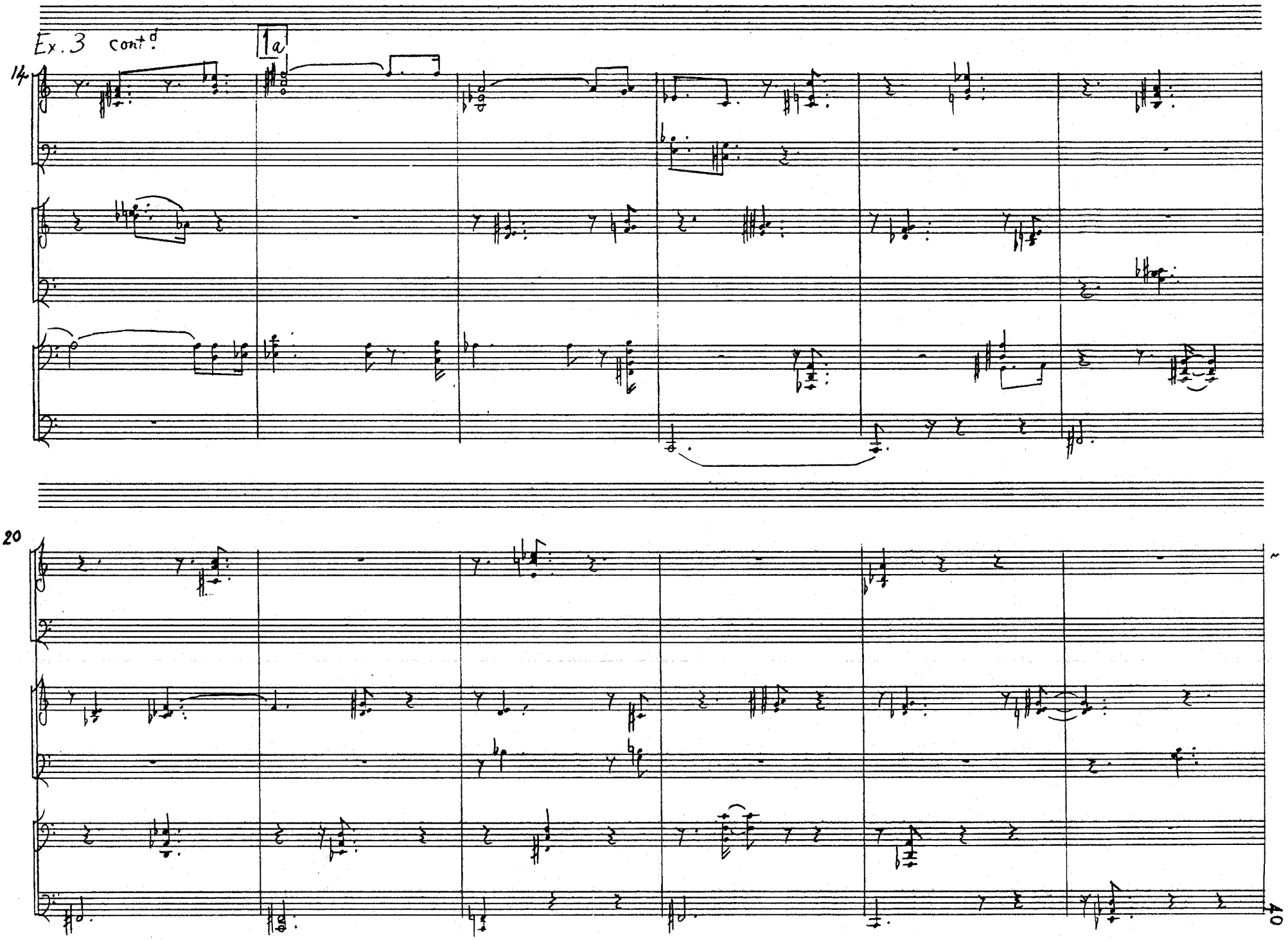


Ex.3 shows the whole system over a 25-bar span. The orchestration naturally observed the 'stratification' according to tessitura, each instrument being fixed in a particular stratum, though some (such as the harp) have greater licence, and all may shift according to the requirements of the ensemble, and its total range, at a given point. **(v. Ex. 3 on next two pages)**

Ex. 3 Chaussée
mm. 1-25



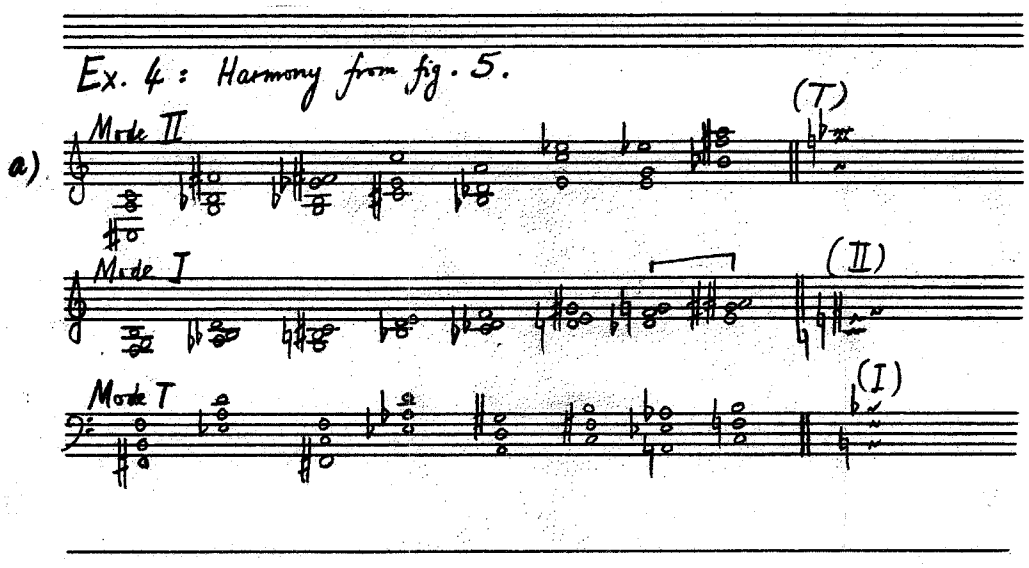
Ex. 3 cont'd

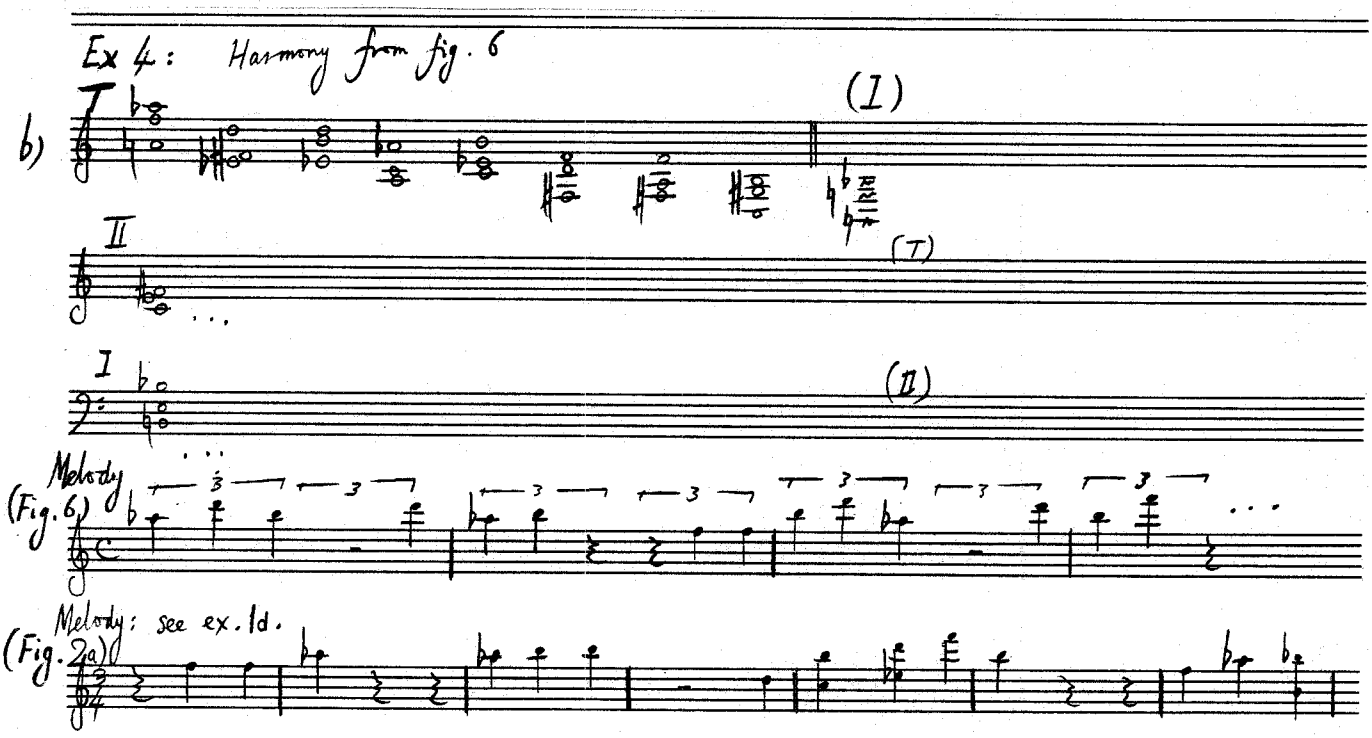


Inversion

For the section from fig.5, a similar system is applied to a different effect. The three strata remain much as before in terms of pitch character, with the (0 3 11) = (0 1 4) segments the most treble etc., but the rhythmic structure is inverted to give 'elevens' in the treble stratum and 'sixes' in the bass. Rather than semiquavers in 3/4, the unit of operation is quavers in common time (♩ = 120), and the unifying pulse of the 'chaconne' gives way to a more aggressive and wayward movement. 'Shadow' chords, falling between the rhythmically structured ones, enhance the sense of jagged unpredictability. Instrumentation, too, is aggressive: strings are omitted.

The elements shown in Ex.4a carry us through to fig.5a, from which point the same rhythmic system is repeated with its chordal elements in **rovescio** (somewhat compacted). The contrast between this brusque brassy music, and the light and airy statements related to the triple-time melody of the 'chaconne' (Ex.4b), which are alternated with it from fig.6, provides a climactic tension. Ensuing repetitions of these statements are shorter, progressing as it were from a later point in the same sentence each time.

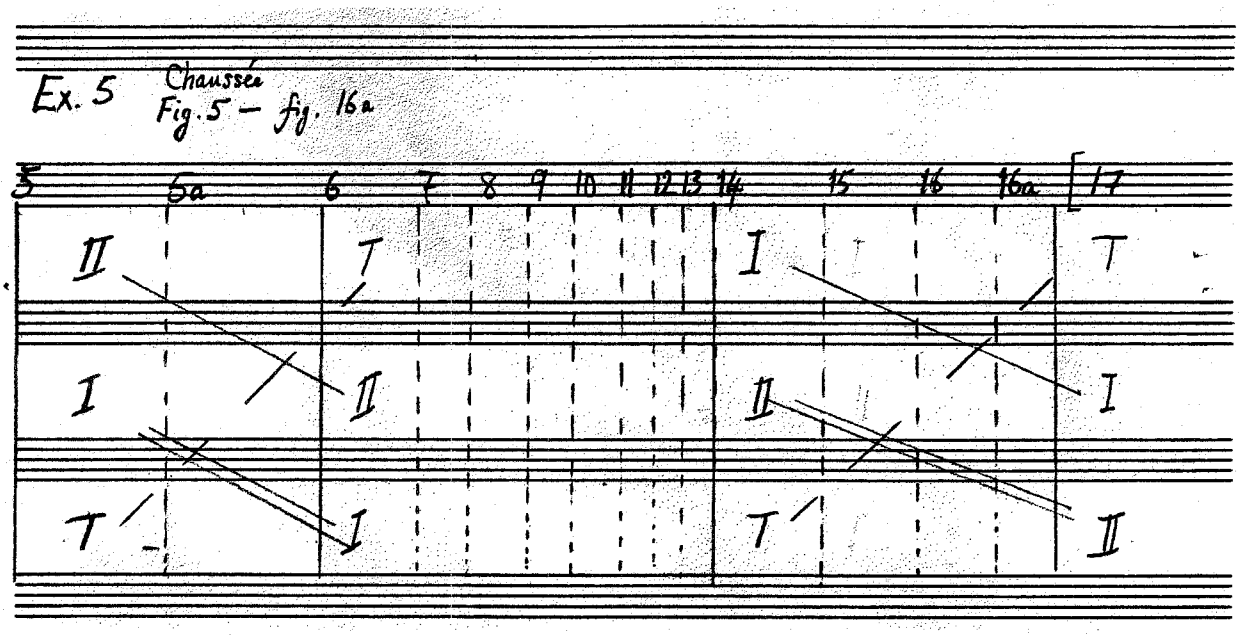




Elements of the rhythmic strata have been stripped out of the melodic passages to ensure the lightness of their passage, but shades of this structure remain - the (0 1 6) groups in 'elevens' in the bass; (0 4 6), centred in 'eights', and the melody an expression in 'sixes' of (0 3 11).

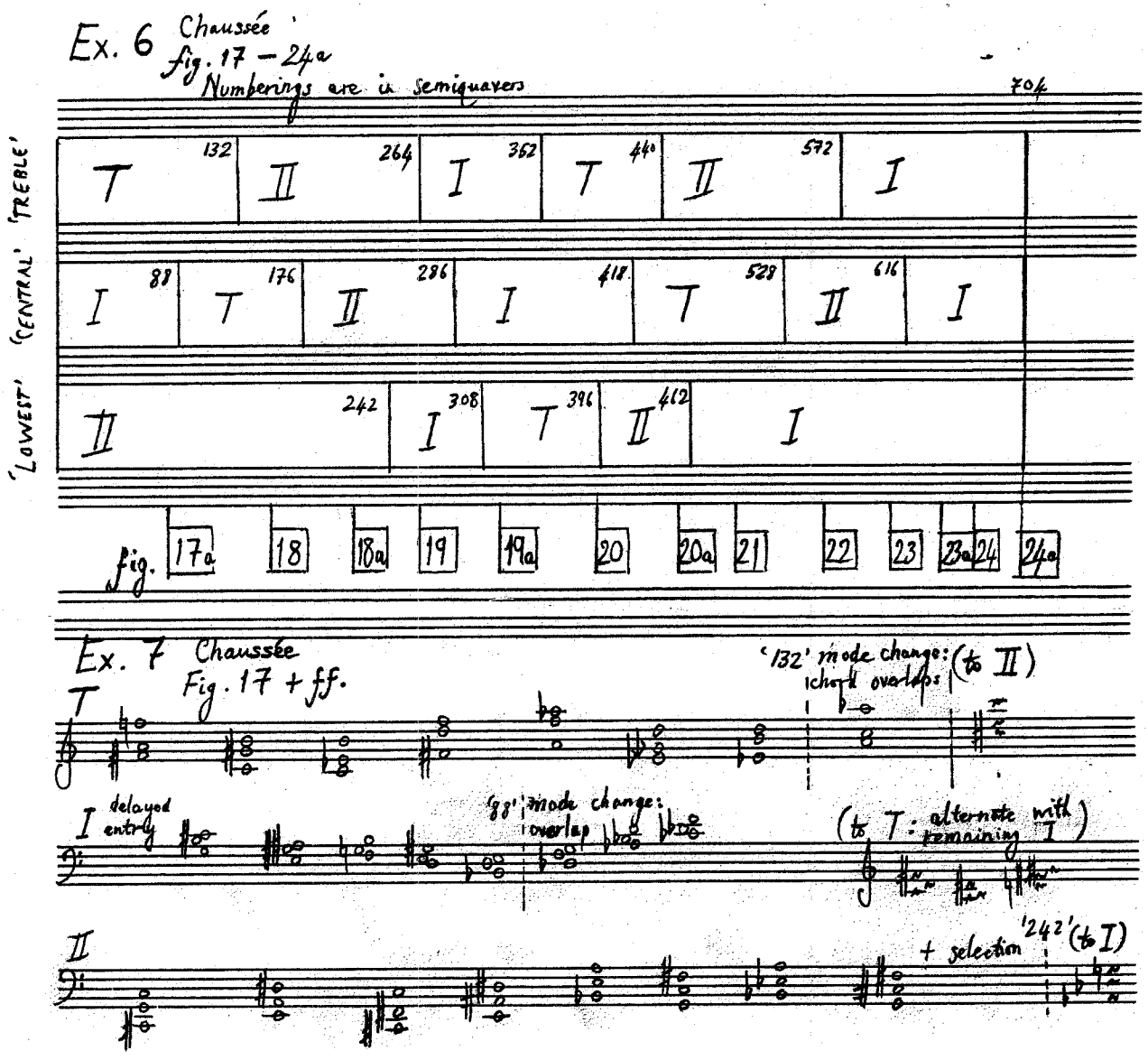
The apogee of this particular organisation comes at fig.14. The (0 1 6) group in 'elevens' are expressed in a more arpeggiated form, and as part of the acceleration involved here (triplet quavers, 3 = 2, being the 'unit' of rhythmic modality) a new complex of (0 1 6) harmony is generated. The triple-time melody sounds through from the bass, in (0 3 11) groups; the (0 4 6) groups have, as ever, a central role.

By fig.14, the treble, central and bass strata have each had a turn at two of the three octatonic modes; at fig.14, instead of the expected re-ordering, the modal system is swivelled to prepare for the inverted form of it used in the next section, (Ex.5).



Central section

The working for the section from fig.17 is more complex than in previous sections. Striding across the top of the texture, the 'chaconne' melody in its most decorated form, is a signal that the same system of 'threes', 'eights' and 'elevens' is in use, but a far greater density of modal chords was generated, and the rate of modal changeover deregulated to provide the pattern in Ex.6: the constant simultaneity of three modes is replaced by a shifting pattern of three, two and one mode sounding at a given moment. The rate of modal changeover is inspired by the rate at which the 'batteries' are deployed, hence, the lowest stratum, which contains the elevens, moves most slowly; the central 'eights', most quickly. The rhythm of the 'threes' melody, drawn from the opening chaconne (see Ex.1d and Ex.4b), goes into reverse when it crosses a change of mode as at '132' = c.fig.18. The rate of change follows this phrase structure hence the top stratum's relative slowness of trope change. Though the batteries of the prominent chords remain familiar (Ex.7), newcomers are interposed, preserving the mode but varying the intervallic outline. This system (as shown in Ex.6) ends at fig.24a. This incorporates, from fig.22, a restatement of the concluding bars of the previous section (fig.15, 16, 16a), which once again has a post-climactic effect.



Conclusion: Reunion of elements

The final section, from fig.26, is a mosaic drawing together all previous elements. Its basis is the 'chaconne' fixed firmly in triple-time and at its fastest tempo, as last heard, of ♩ = 120. Compared with its first statement, however, it is re-ordered in an almost haphazard fashion; it is grounded on E rather than F sharp, and its constituent strata transposed to suit their new-found locations (Ex.8) and neighbouring intrusions. These latter consist of fragments of the aggressive music from fig.5 + ff, and the answering melodic phrases - being restated in their original chronological order, but at unpredictable intervals, cut across by the chaconne's own melodies. Fig.36 reveals the 'post-climactic' music for the third time. Further references to figs.16 and 16a bring the work to a close.

Chaussée Ex. 8

Figs. 26-39

New order in terms of original barrings: (Figs. 1 to 15)	New Fig. reference	Overlay
mm.	Fig.	
1 - 5	26	Fig. 5 (mm. 1-3)
35 - 43	27 27a	- Fig. 6
6 - 11	28	Fig. 5 (mm. 3½-7)
44 - 50	29 29a	- Fig. 6
51 - 59	29b	Fig. 6 (transposed)
12 - 15	30	Fig. 5(mm. 8-10); Fig. 5a
60 - 65	31 31a	Fig. 6 into Fig. 8 (transposed)
15 - 16	32	Fig. 5a (mm. 1 - 2½)
66 - 71	33 33a	Fig. 8 cont; Fig. 10 (transposed)
17 - 24	34	Fig. 5a (mm.2½-8)
72 -76	35	Fig. 10; Fig. 12 (transposed) [(Fig. 5(end)]
25 - 34	36 36a	Fig. 15; Fig. 17
79 -80	37	Fig. 15
33 - 34	37a	
81 - 90	38 38a	

MOMENTANEA

for large ensemble

(May 1990 - November 1991)

A 'momentaneous' idea, plucked from the split second of its conception and given substance: increased in scale, with details brought into focus as on a microfilm, and with endless variations of its essence gradually revealed -such was the idea lying behind the composition of **Momentanea**, wherein the systematisation of compositional procedure reaches a new level of intricacy and intensity.

It is also very brief, as befits its conception. A suitable title in English was sought in vain, but a chance reading discovered 'momentané' in French, which supplied 'Momentanea'.

Once again the octatonic scale, the 'second mode of limited transposition', is the basis of the harmonic language. There are two new features as compared with previous works, however: the exploration of four-note tropes within the scale on a systematic basis, and the fixing of certain pitches to give a permanent framework for the shifting tropes within. **Contour** - in particular, areas of sweeping descent and ascent - becomes important, while the expression of the trope or mode in ways varying from monodic line to chordal block, yields another area for exploration.

The fixing of certain chordal arrays has been mentioned. For a 'linear' expression an arpeggiated genre, always the same in essence but ever varied in actuality, was devised, whereby the four pitches are expressed in a six-note group, involving two repetitions. For any given four-note trope, the system as created

offered 600 different possibilities: the idea was that these should run continuously and systematically, and that, once stated, none should be repeated throughout the course of the work.

Two further ideas were apparent at an early stage of the working, namely, a balance of 'spheres of influence' for the three octatonic scales, and a symmetry of detailed and of overall form.

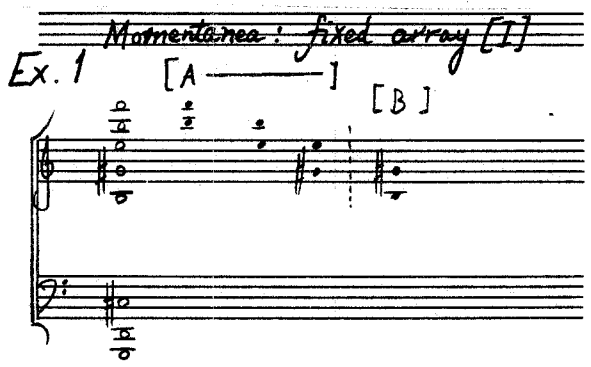
Instrumentation brought its own set of problems and complexities some of which were only resolved at a later stage.

Fixed chordal arrays

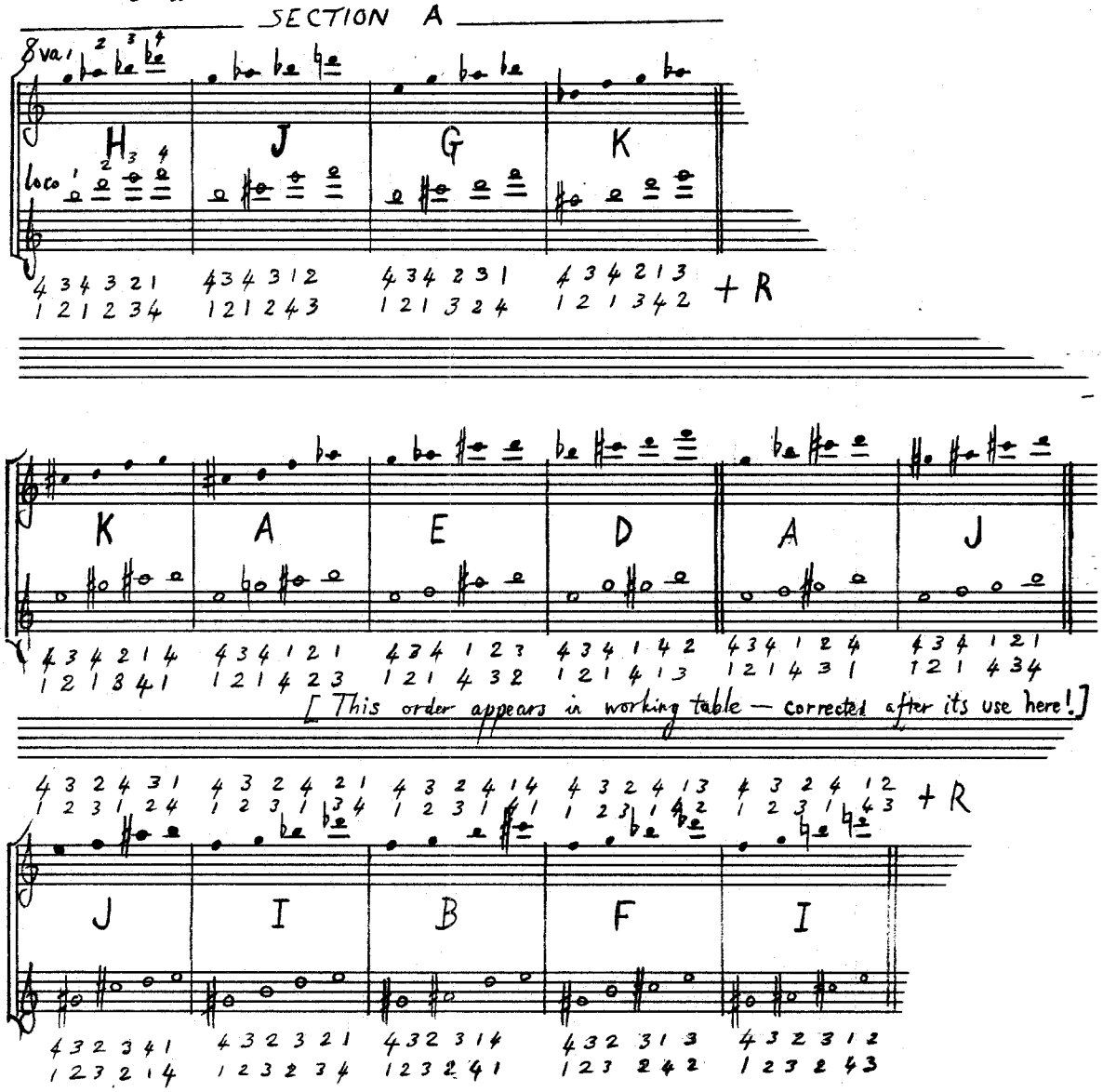
Chords were devised, one for each octatonic mode, wherein not only the 8 pitches, but as many different intervals as possible were deployed (somewhat as in Berg's famous series encompassing all different pitches and intervals). Beyond their use as a full chordal array, these also provide the fixed basis for the 'ascent' and 'descent' that are important especially in Sections A and D2.

The four-note tropes then hurry to explore each stage of the ascent or descent.

Exx.1 & 2 show, respectively, the 'total' chord of Mode I, and the first stages of the descent featured in Section A.



Ex. 2 Momentanea: Section A



Sections B and C are, for the most part, becalmed within the same chordal profile. Shorn of contour possibilities, they resort to modal transposition and rhythmic invention, while C also begins the process of converting linear expression into chordal blocks, embroidering the symmetrical patterning of this section according to a related plan.

Section C also bursts out of the Mode I profile for good and achieves a new confluence of modes preparing for the chordal central Section (C2/D).

The nature of the arpeggiated genre

This was known as the Snake, and follows through its permutations with the persistence of a Dohnányi finger exercise.

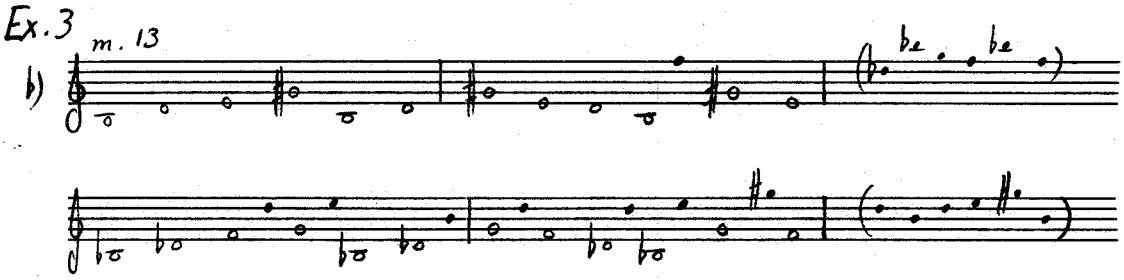
If the four pitches in question are numbered 1, 2, 3, 4, starting with the lowest, the work begins with the six-note pattern, for the initial trope, of 434321 while its complement has the inversional opposite 121234. Adjacent repetitions (443421 or 434421) are disallowed, and all four pitches must be present, so it follows that in terms of 'packing' the sextuplet, the two initial versions are at the extremes of the system. Rather than proceed through the permutations consecutively, however, the decision was made to use **alternate** versions; the intervening ones could be taken up later. This would give a swifter flow and a more perceptible rate of change of the pattern.

Ex.2 shows how the system works throught the pitches, the snake-patterns being inserted beside the relevant tropes. In each case, one trope runs in rhythmic septuplets (7 notes per crotchet) and its complement, in quintuplets.

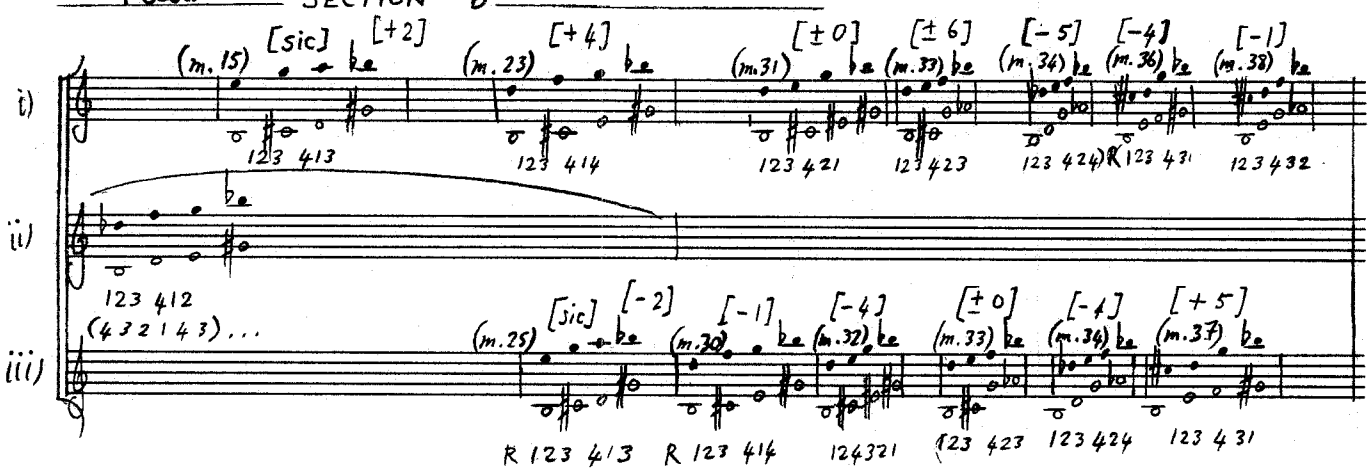
As six notes are present for every version, regardless of rhythm, the quintuplets would be left far behind, but are saved by having fewer consecutive statements of each trope. A typical pattern is (HJGK)(septuplets) 4+3+3+2 statements; (quintuplets) 3+2+2+1 (for 4 tropes).

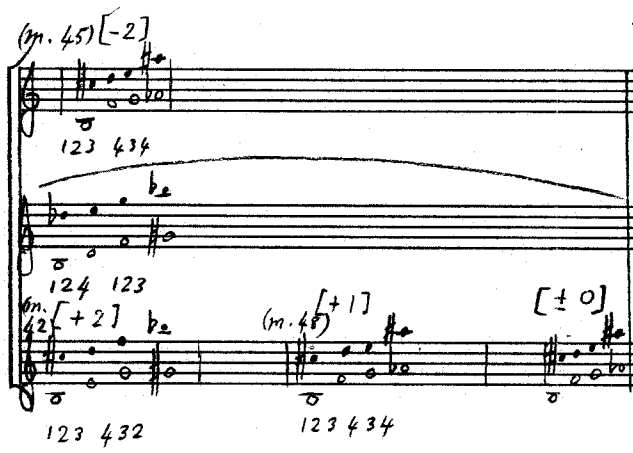
The four-note tropes themselves proceed in a manner analogous to the permutations of the Snake, in exhausting the possibilities around the uppermost pitches before moving on, as Ex.2 shows. (It seemed appropriate to the idea of the piece that it should emerge from a scarcely perceptible altitude.) It is the white note

Ex.3



Ex.4 Momentanea: Section B





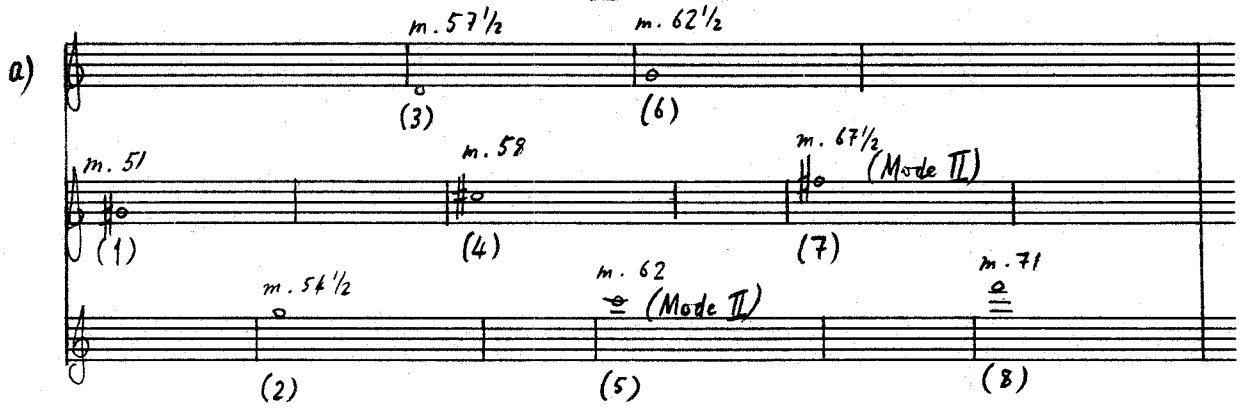
This shows the basis of the working:

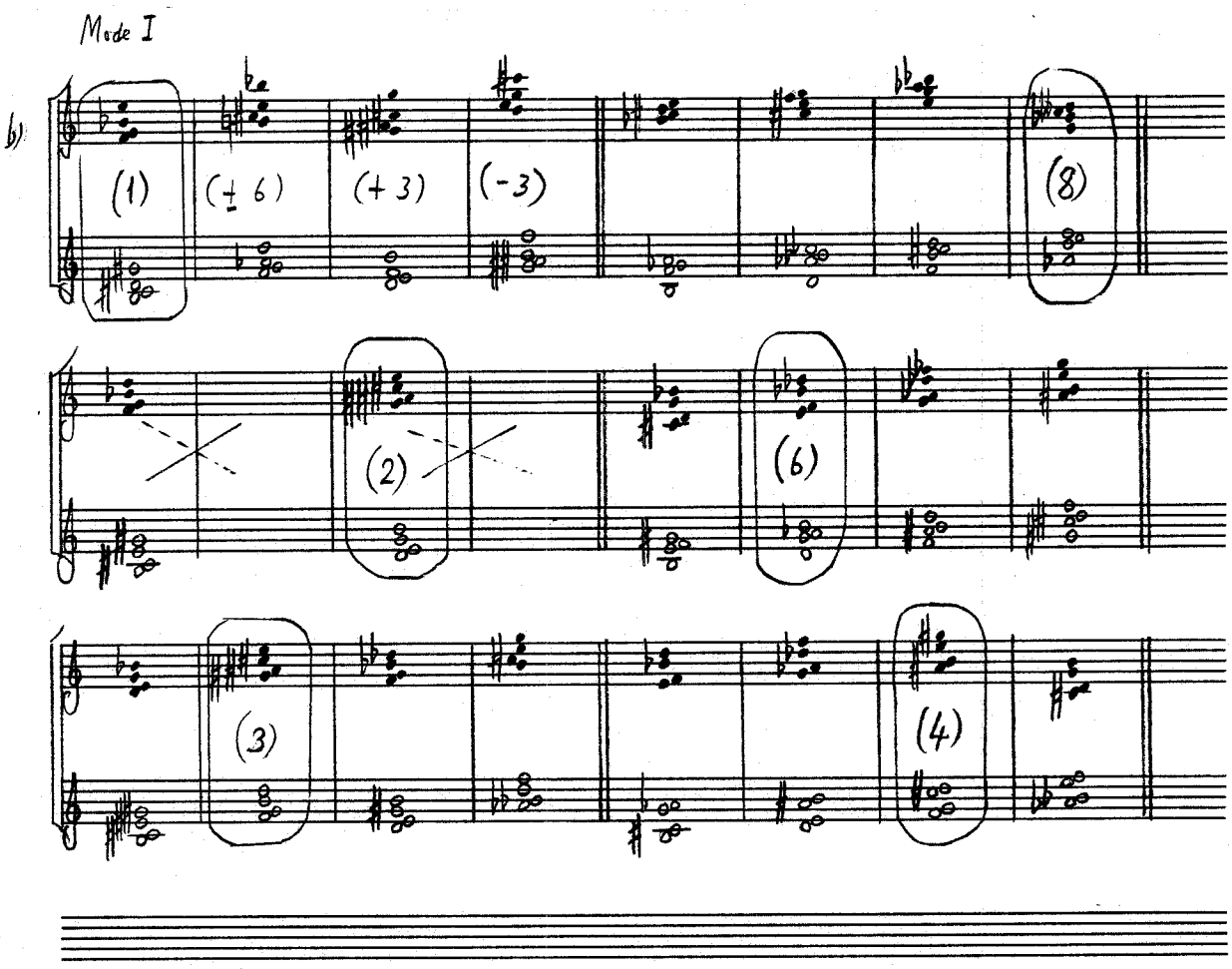
each trope statement was transposed in the score, and i) and iii) had rhythmic additions, from within the mode: ii) had 'foreign' additions.

Each given arpeggiation pattern (123 412) is partnered by its complement: later working has eroded some details.

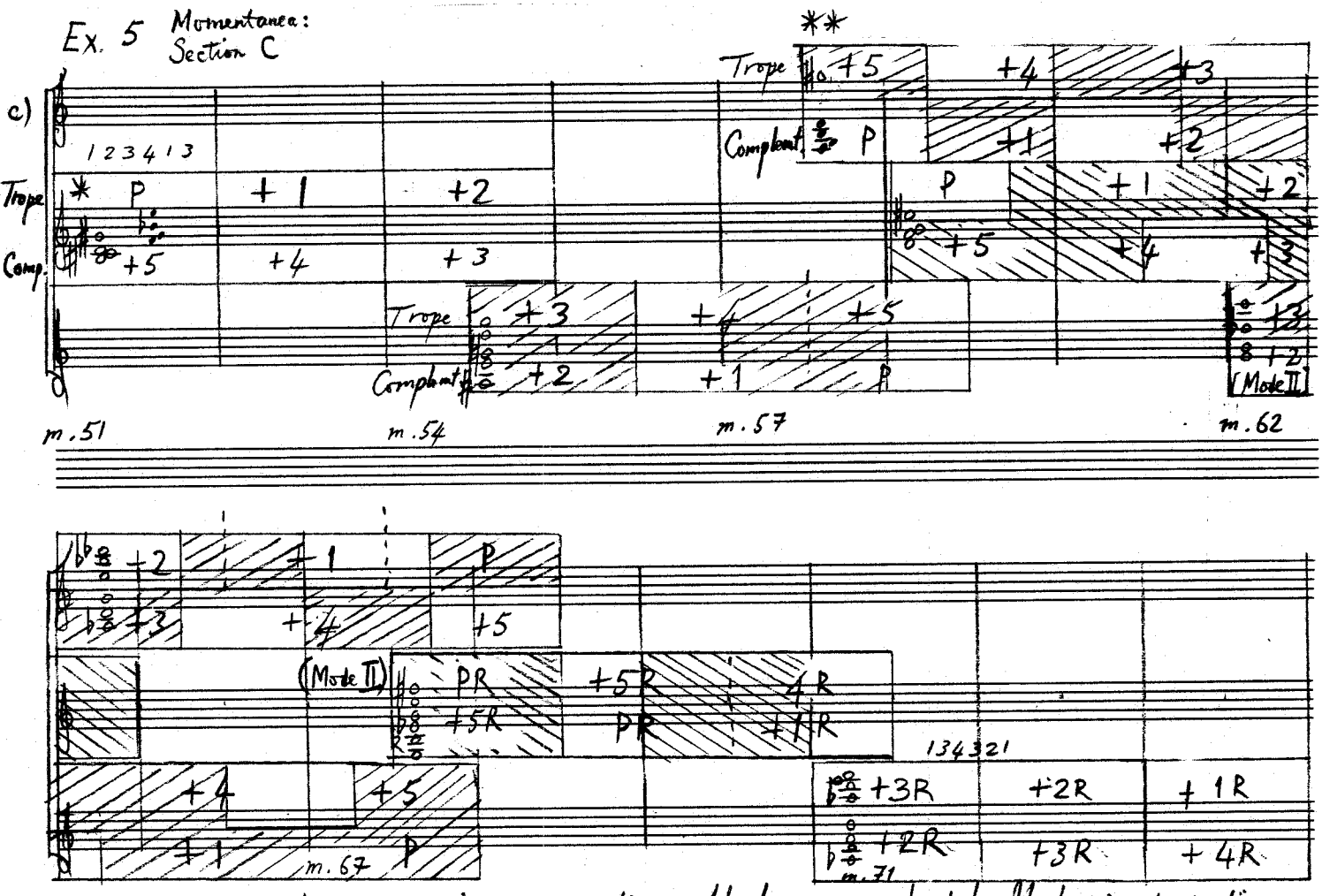
Section C furthers the system of gradually admitting the 'foreign' (or complementary) pitch classes. The working showed melodic strands (or double strands) marked 'Prime', '+1','+5','R', according to the number of additions. (Where complements appear, they have the form opposite to the main trope, e.g. trope 'Prime': complement '+5'.) Some of this working was overridden by the move towards a more chordal texture, the chordal harmonies being generated by transposition, within the mode, of the tropes repeated from B. Ex.5 shows some of the background to this.

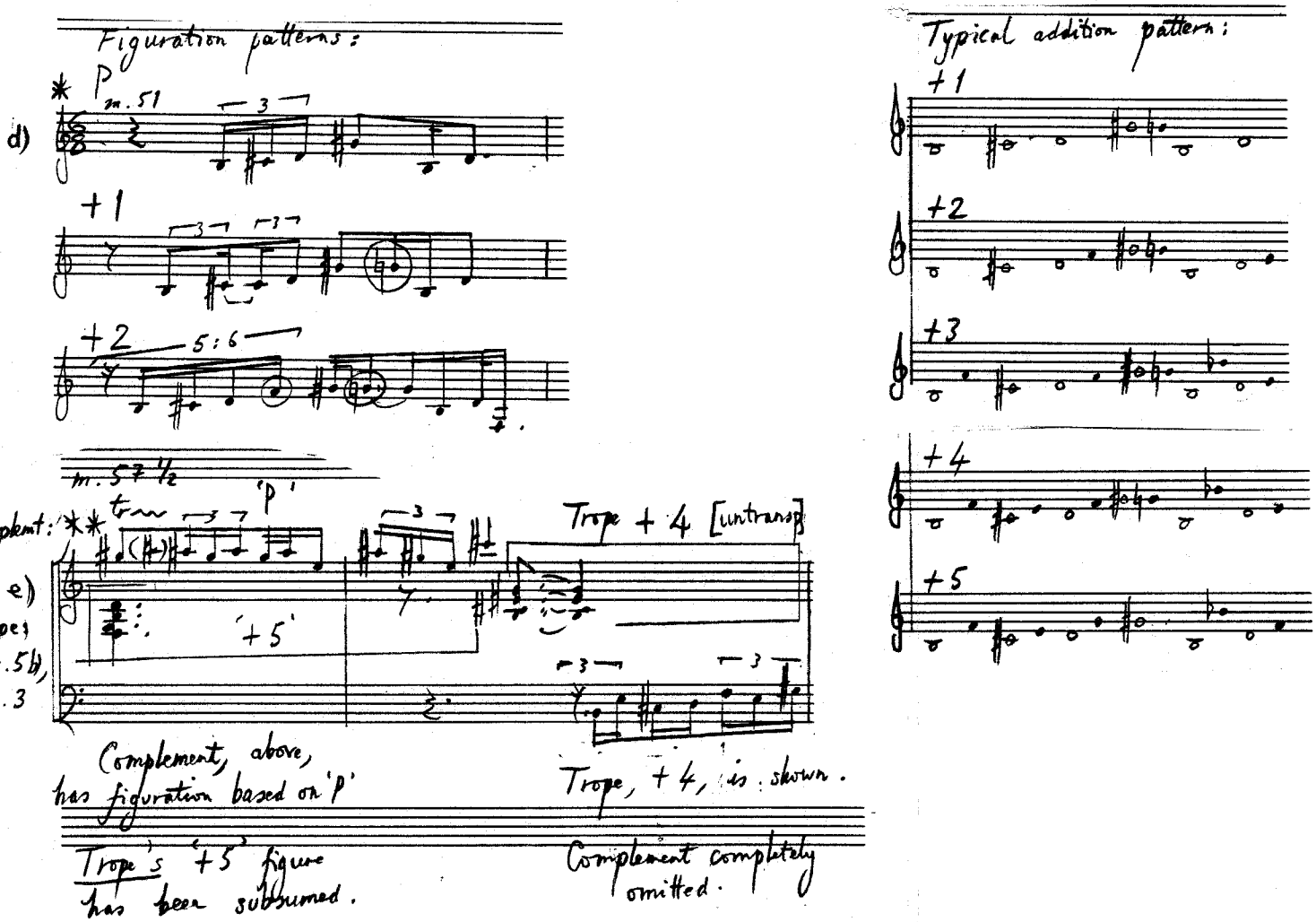
Ex. 5 Momentanea: Section C: form and harmony





Ex. 5 Momentanea: Section C

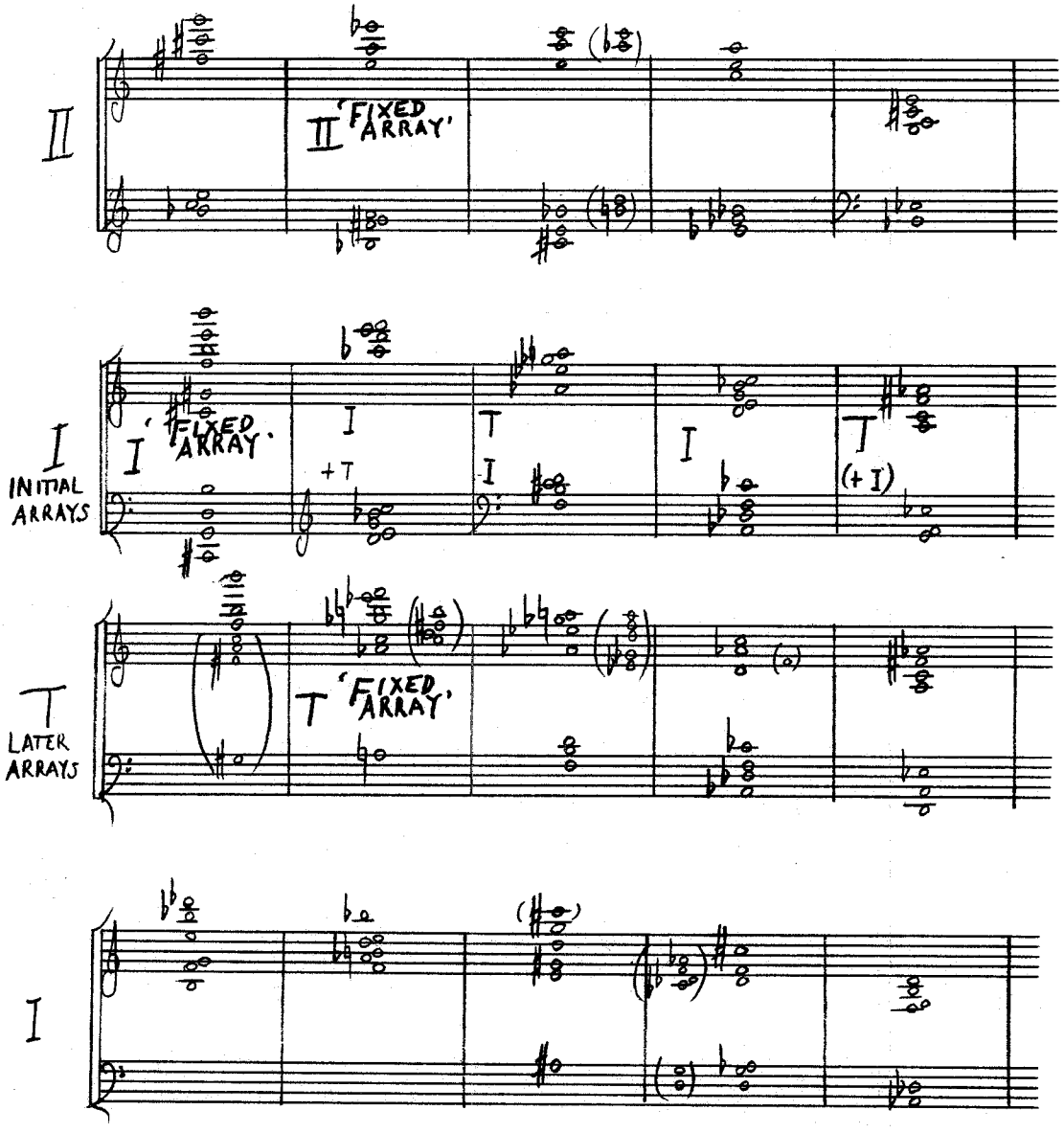




Solidification

At the onset of Section C2, the restless 'snaking' has entirely solidified into chordal blocks, and the predomination of Mode I is replaced by a three-strata harmonic system involving chords of all three modes, but with Mode T somewhat more in evidence than the rest. In fact the central stratum which establishes Mode T as prevalent, begins as Mode I, and is 'metamorphosed' chord by chord into the new mode; the lowest stratum continues in Mode I, using a selection of the chords generated in Section C (see Ex.5b), and Mode II occupies the uppermost stratum.

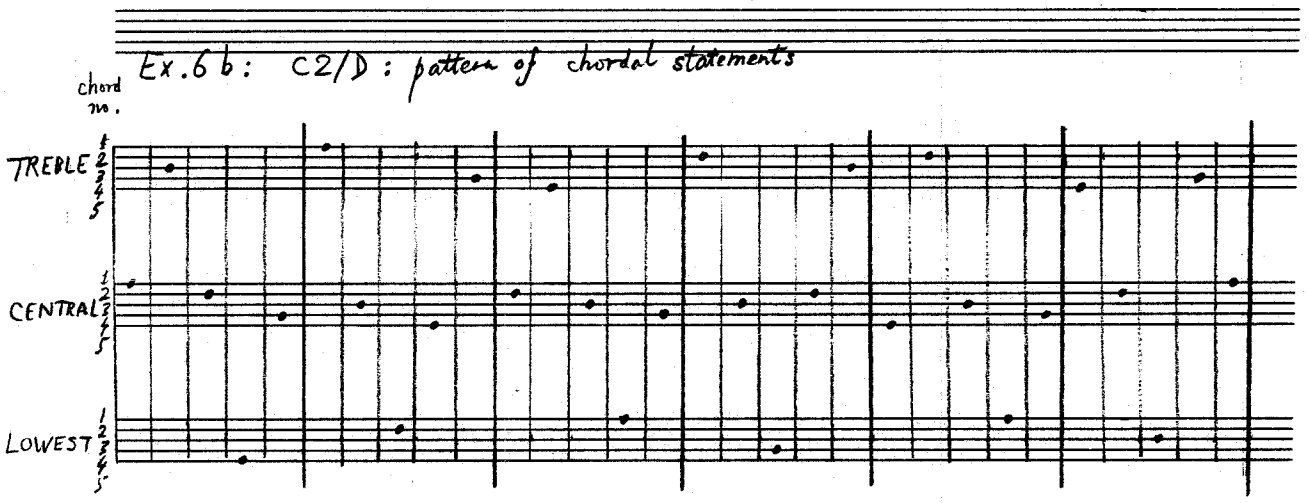
Ex. 6a: Momentanes: Section C2/D: chords



The section begins with the full version of the Mode I 'fixed array' chord: the equivalent chords for Modes II & T, devised much earlier in the working, are at last brought to bear. Each stratum has five fixed chords, arranged and numbered to give a pattern of descent, as shown in Ex.6a above.

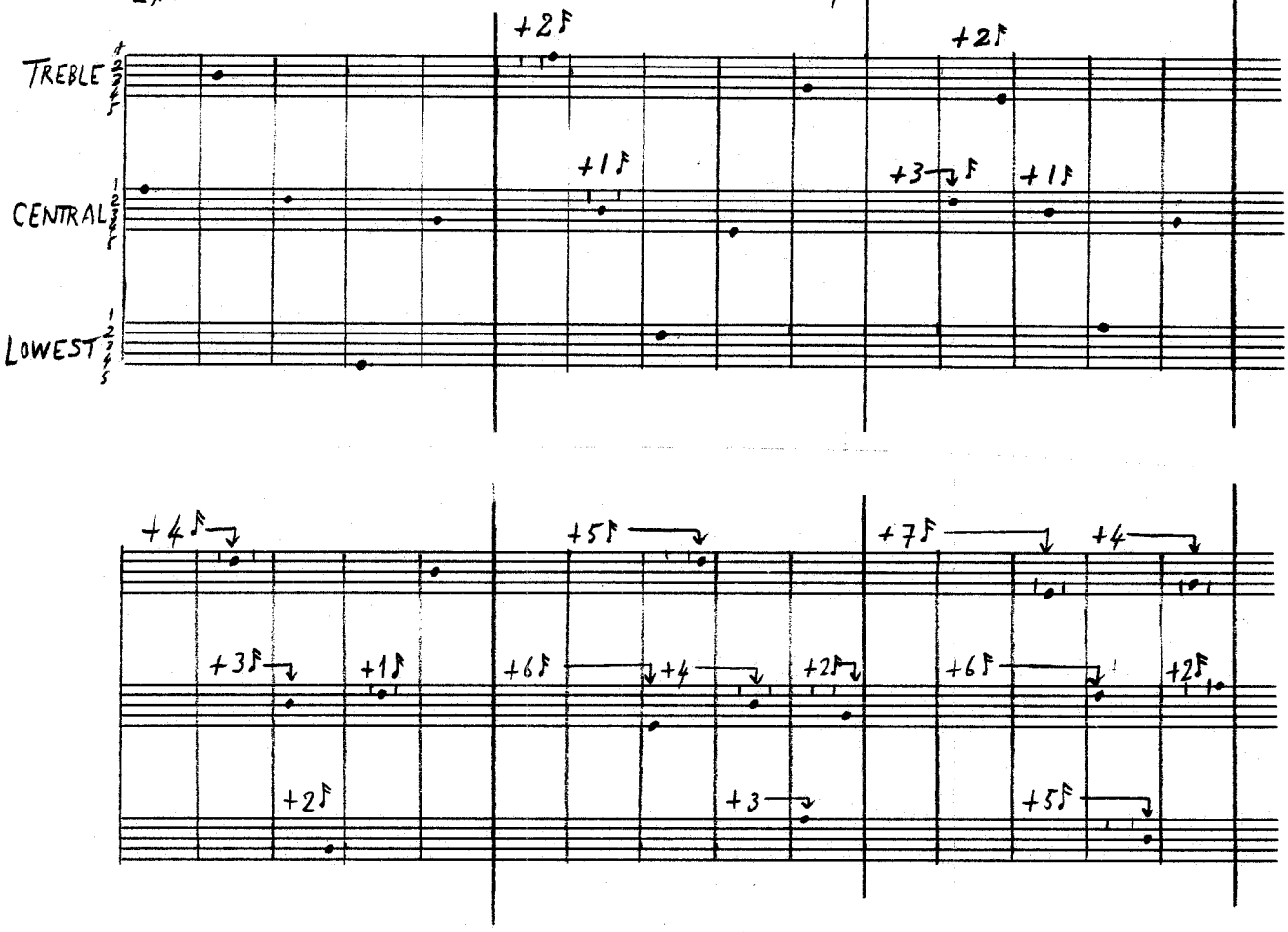
The procedure for Section C2 began by being exceedingly simple, involving a kind of arpeggio motion between the three strata, beginning with the central (T) tier and usually passing through it when going between the uppermost and lowest - hence the central stratum's relative dominance.

The pattern in its most basic form is shown in Ex.6b.



Ex.6c shows how it was rhythmically dislocated, the chords coming with varying degrees of delay; Ex.6d shows the eventual order of chords in this system.

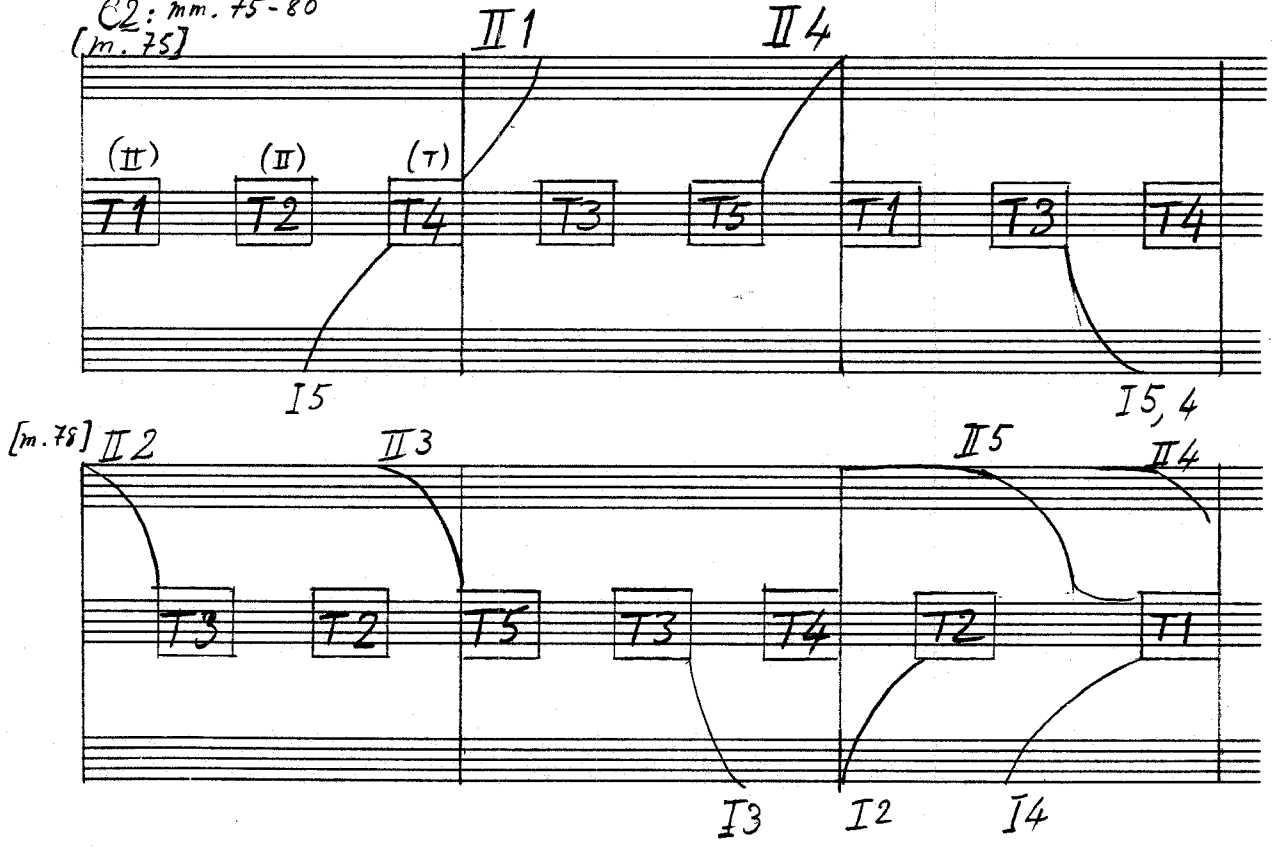
Ex. 6c : C2 : dislocations; Each centimetre box represents ♪.



Ex. 6d

Total effect

C2 : mm. 75-80

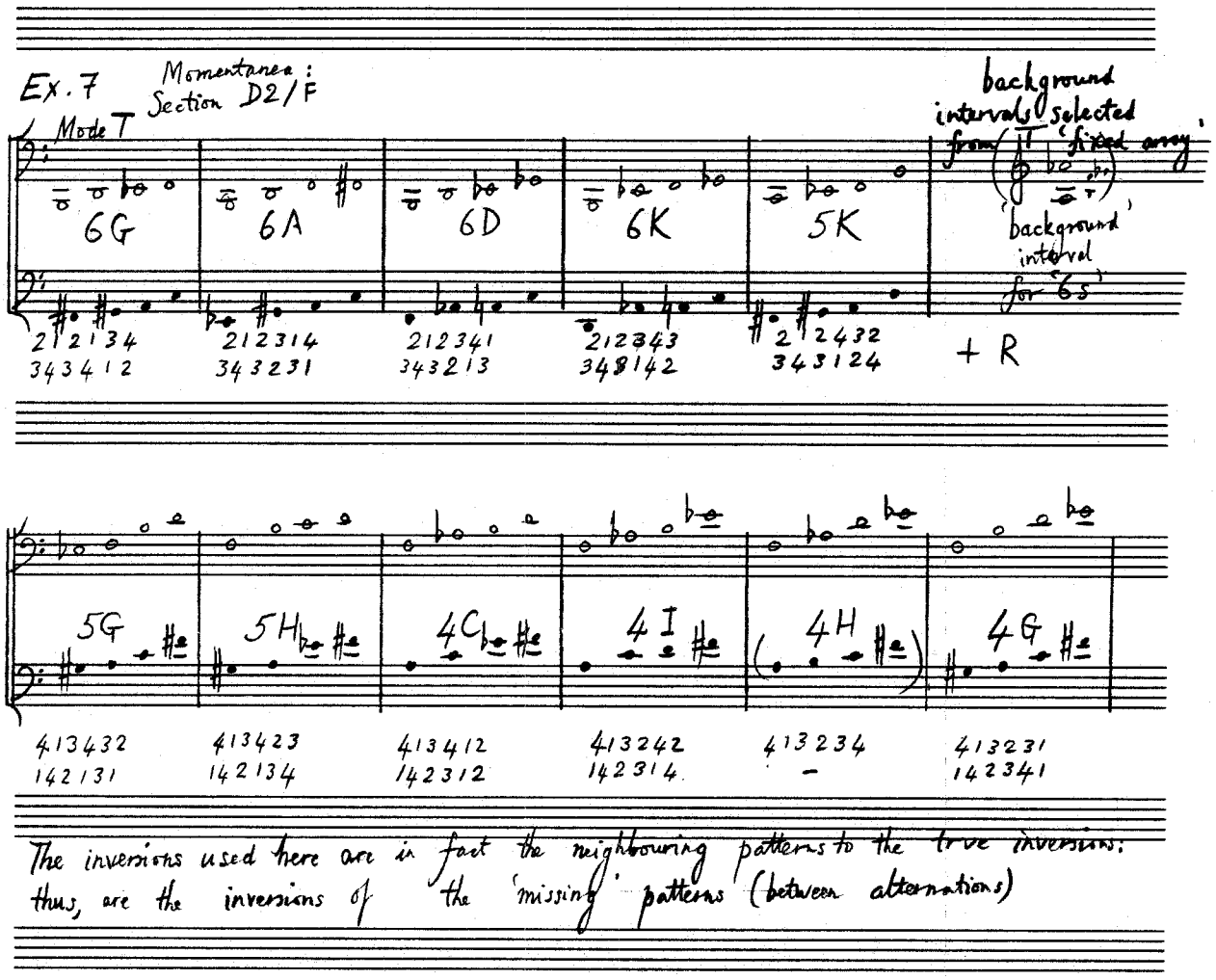


Section D continues the pattern of C2, but balances two strata, the lower of which is predominantly in Mode T, the upper mostly in Mode I - a few Mode II chords are tossed between them. Each of the strata works out its own pattern, equivalent to the 'arpeggiation' of Ex.6b: the two occur simultaneously, hence D is more involved than C2.

Return

In terms of the intended symmetry, the work has already begun its homeward journey at Section D. At D2, this becomes apparent in the material, and the whole of the remainder of the work is clearly analogous to the outward journey.

The Section D2 - E accordingly corresponds to Section A, but descent from a height is replaced by ascent from the depths, Mode I is replaced by Mode T, and the Snake re-enters in its previously unused middle reaches. Rhythmically, the respective entries of Section A are reproduced, but there is less fixity of pitch profile, the tropes being selected from between the pitches of variously spaced chordal backgrounds which were used purely to generate harmony, and are not in themselves heard. (These unheard framing intervals are drawn from the Mode T fixed-array chord.) This allows a swifter ascent than an exact 'mirror' of A would have permitted and octave displacement adds to this effect. (Ex.7)



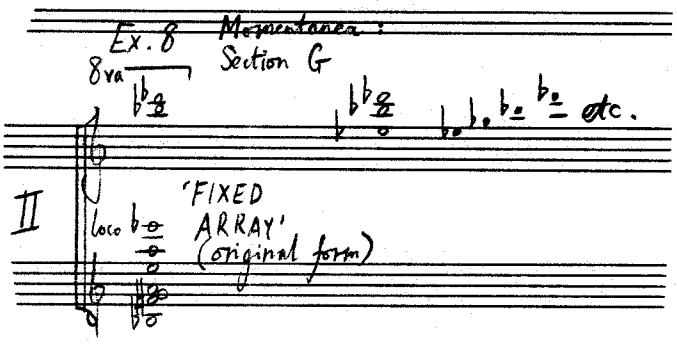
Chords, overhanging in the treble from Section D, die out by E as one system replaces another.

The composite section D2 + E is similar in length to Section A which it balances in terms of its function.

Section E2 + F corresponds to Section B, the main difference apart from mode and pitch content being that chordal arrays in the manner of the central episode (C2 + D) are pitched like boulders into the surrounding texture. The tropes for the main texture continue the T patterns from D2 + E.

The final Section, G, corresponds to C, and uses the same structure of tropes and their complements with varying degrees of addition, but with a new set of tropes and of Snake patterns. The Mode is essentially II, balancing at last the previous

periods of dominance by I and by T. The tropes are derived, this time, directly from the framework of the Mode II fixed array chord, that is, including segments of it, with extra pitches in between.



Partly because of the increased stability this gives, the gathering intensity of Section C is replaced by an annulment of harmonic impetus and the patterns become a delicate tracery as the work subsides into silence.

PROMONTOIRES

for 'cello and piano

(October 1991 - February 1992)

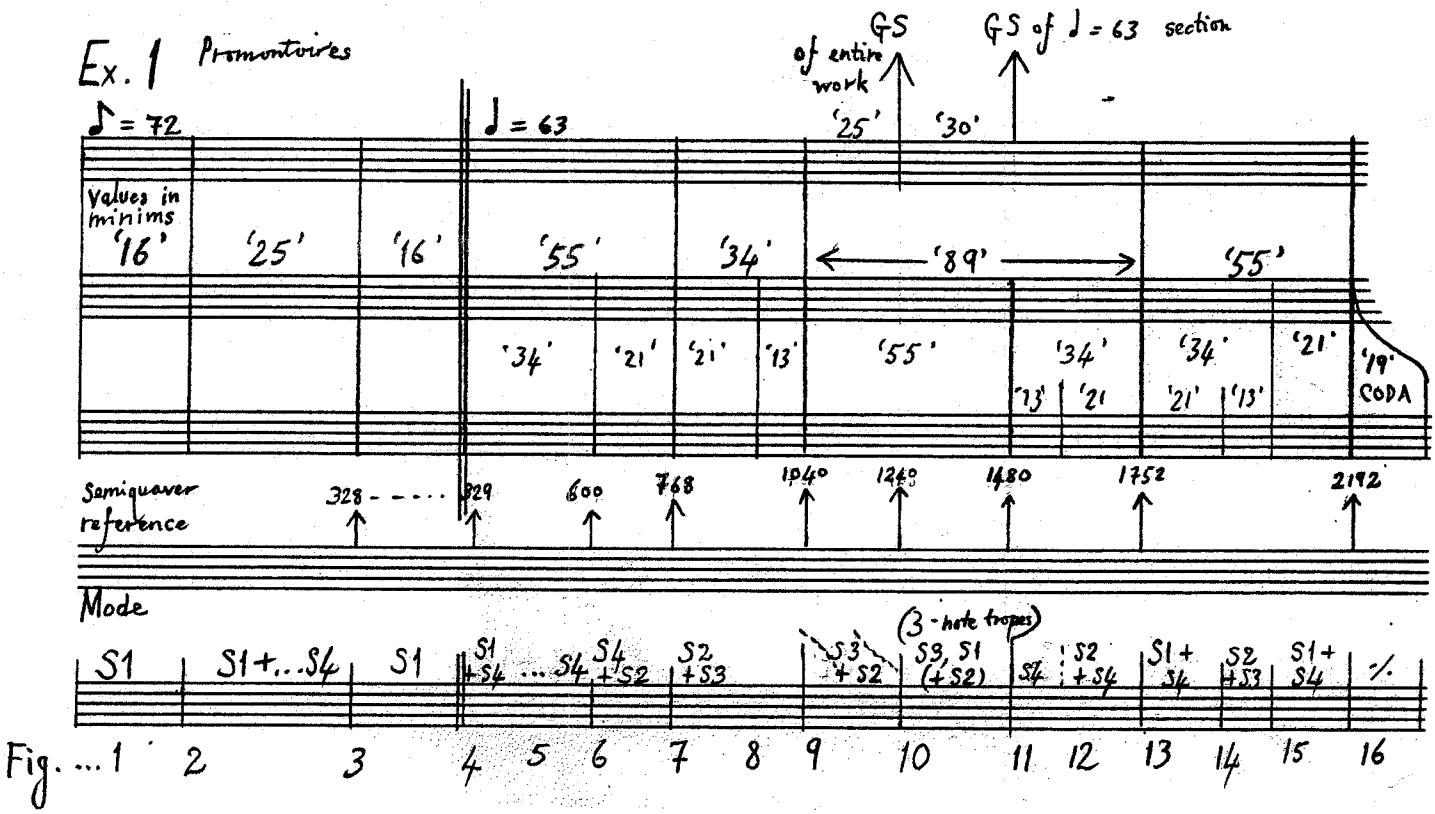
The vision which informed **Promontoires** was of an alternation of related ideas, growing in scale as they proceeded, with sidelong vistas revealing former journeyings. It is as if one were exploring a series of rocky promontories and bays, each larger than the last, bay visible from bay and promontory from promontory, while beyond all this, the sea shades off into infinity.

Compositionally, there was a desire for a new harmony and for a clear, external and pre-determined control of time and pace.

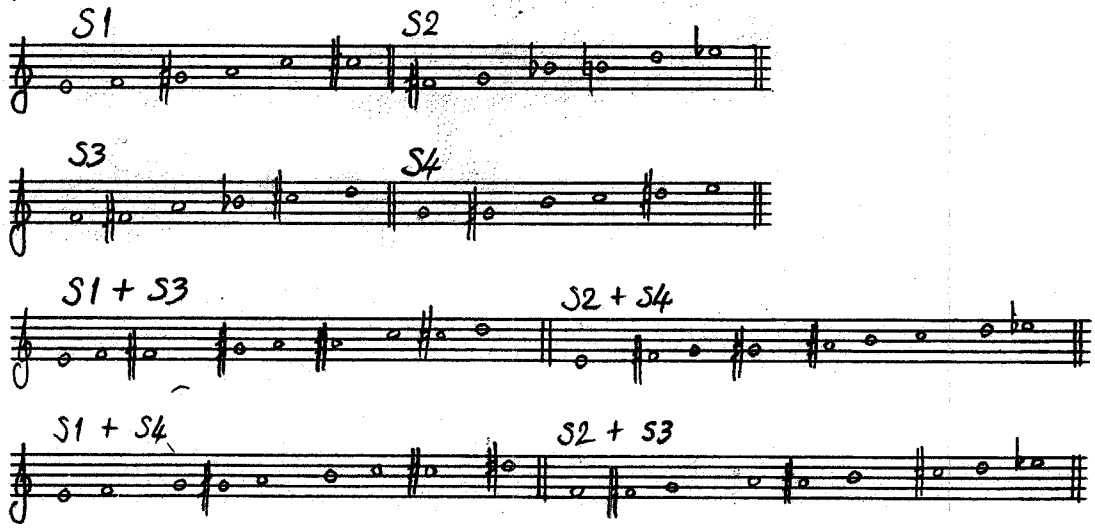
The harmony derives from a six-note, symmetrical mode which alternates semitone and minor third. There are four such modes, and pairs of these can be combined into a nine-note vocabulary.

As to the form, the Golden Section became important particularly with regard to the increasing of scale mentioned above. It was used on two levels; to pre-determine the lengths of sections in easily divisible Golden Section durations; and at a more local level, to generate a rhythmic counterpoint of Fibonacci series which create a network resembling a parabola, along which the immediate events of the work are spaced.

A view of the entire work appears as Ex.1. This shows the large-scale Golden Section structure and the behaviour of the modes, but not the Fibonacci parabolas which are too detailed in relation to the scale of the other components. Golden Section durations (55, 34, etc.,) are in minims. **(Ex.1 on next page.)**


Ex. 1 Promontoires
GS of entire work
GS of ♩ = 63 section
♪ = 72
♩ = 63
'25'
'30'
Values in minims
'16' '25' '16' '55' '34' '89' '55'
'34' '21' '21' '13' '55' '34' '13' '21' '34' '21' '13' '21' '19' CODA
Semiquaver reference
328 329 600 768 1040 1240 1480 1752 2192
Mode
S1 S1+...S4 S1 S1 +S4 ... S4 S4 +S2 S2 +S3 S3 +S2 S3, S1 (+S2) S4 S2 +S4 S1 + S4 S2 +S3 S1 + S4
(3-note tropes)
Fig. ... 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Modes :


S1
S2
S3
S4
S1 + S3
S2 + S4
S1 + S4
S2 + S3

Exploring the six-note mode: the Fibonacci network

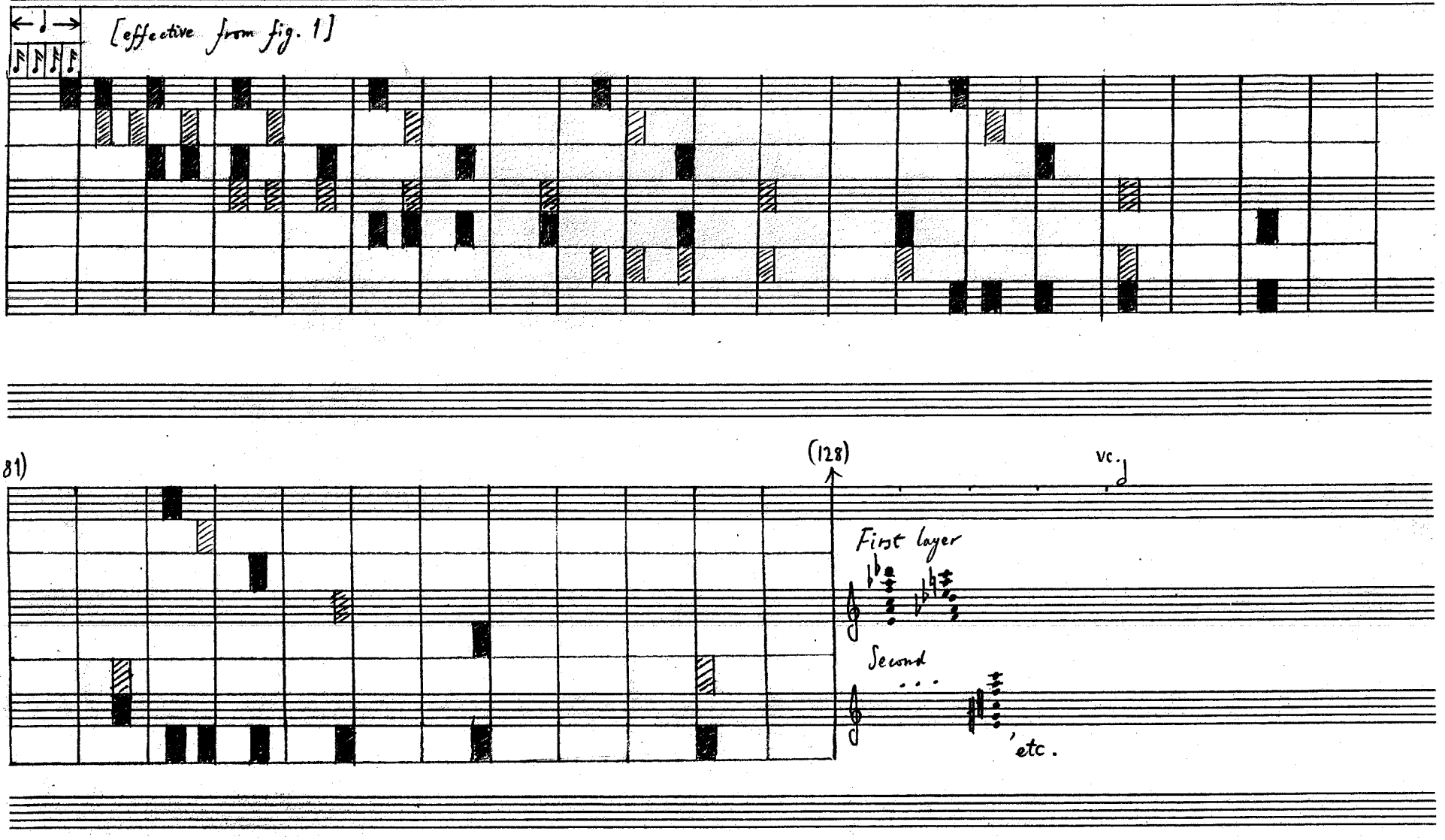
The piano introduction is entirely confined to S1. Even within this restricted language, the number of possible chords and positions is daunting: enough were generated to provide the material for the first, busy stretch of the counterpoint of Fibonacci series. This is shown in Ex.2. The unit of counting is the semiquaver. Each line is a series of increasing durations - 2, 3, 5, 8, 13... semiquavers; at each new attack another line joins the complex and starts its own series.

Detailed and local though it is at first, the nature of the series ensures a rapid expansion of durational values, and thus the system demonstrates in an extreme form the work's concern with growth and (ultimately) infinity. When the events of the system grow so far apart as to occur off the horizon of a page, 'ghost' entries are used to maintain some movement (real entries, reflected across the axis of symmetry of a real event, but searching otherwise uncolonised zones). Back at the very beginning of the system, there are many entries competing for space; as each line of the network has its own set of chords, a selection was made according to which yielded the best line.

(Ex.2 on next page.)

According to this scheme, the 'cello's entry comes after 128 semiquavers have passed, an anticipation of the 'real' moment of importance at 144. The piano introduction has already made alterations to the literal system, namely in the false start and re-entry at fig.1: this is because the series tends to gather momentum more quickly than the unprepared ear can follow - there are of course, analogous delays and restatements in classical procedure. The timing of the restatement introduces the larger-scale Golden Section divisions, as fig.1 occurs at the

Ex. 2 Promontoires : Parabola : (Introduction)



minor Golden Section of the introduction dividing it into 6+10=16 bars of 4/8 time. At fig.2, the bars themselves begin to demonstrate Golden Section patterns, with series of 2/4, 3/4, 5/4 measures adding up to easily divisible Fibonacci numbers. The moment of fig.2 (the 'cello's entry) proves to be the minor Golden Section of the section up to fig.3, but this complex is soon to be interrupted.

'Cello entry

The 'cello introduces a new mode, S4.

Its opening G, the first note foreign to S1, coincides with the first major silence in the network: the frozen character of the music takes advantage of this, the next parabola (fig.2 + 3 bars) being partially eroded. The piano admits S4 pitch classes only as **acciaccature** or other apparently ornamental punctuation. It is mainly concerned with a new internally transposed (S1.) version of the introduction melody, spaced out along the ever-increasing proportions of the network.

Figure 3 is an anomaly in the system: its length and mode (S1 only) and material balance the piano introduction, so that in structural terms it is an arrestation of the pattern of events. In more immediate musical terms it increases tension by this very means, and initiates the broader movement - the first view of the open sea? - at fig 4.

Tempo change: the double parabola

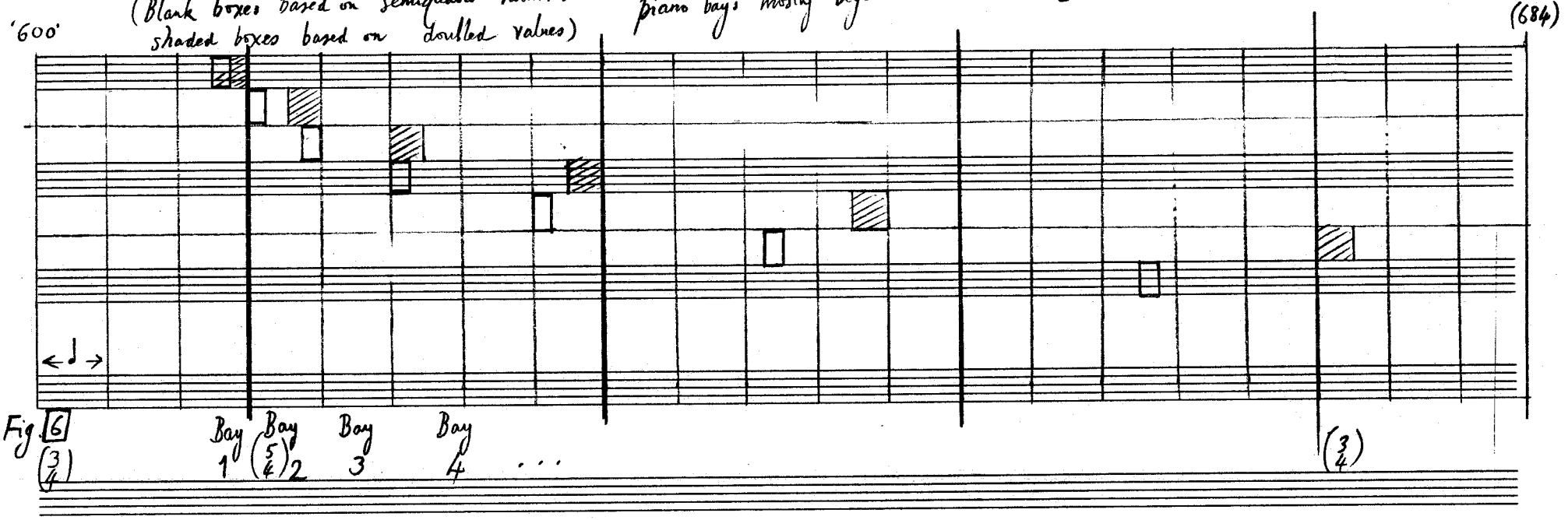
Introducing modes S1 and S4 as equal if not fully integrated partners, the new section from fig.4 introduces a broadly moving, rising motif in the 'cello; this is extrapolated from the piano's motif one bar after fig. 2b.

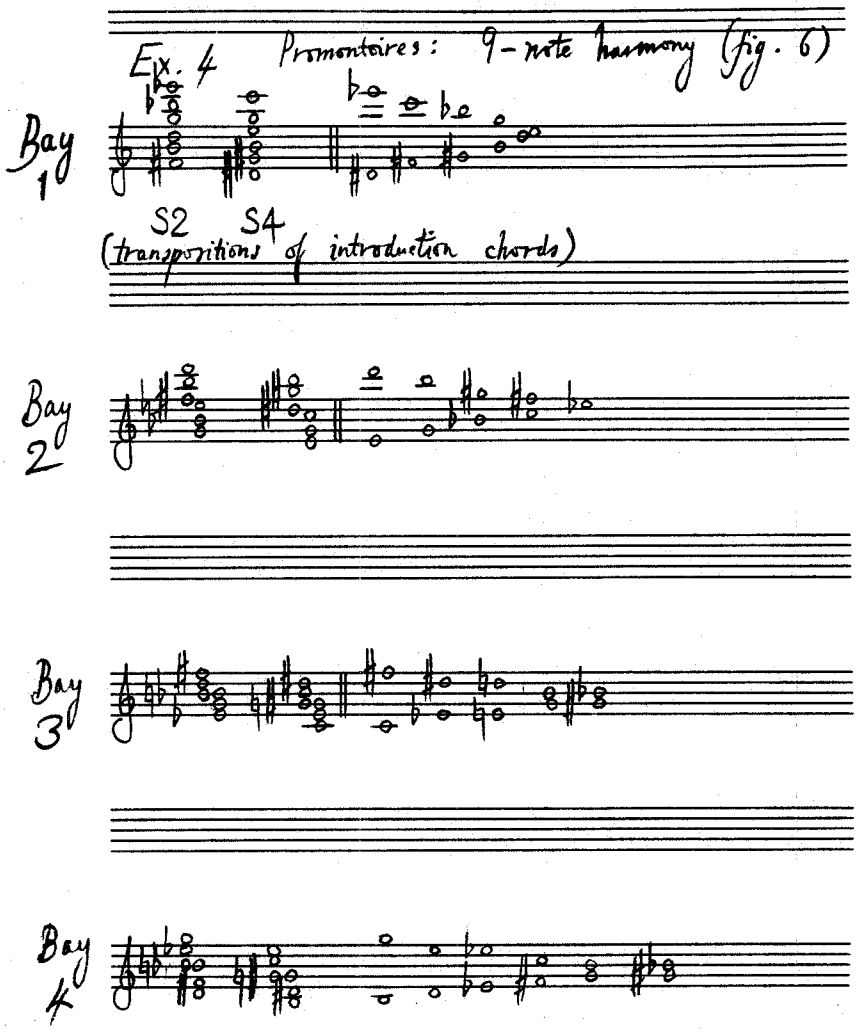
The tempo change from ♪ = 72 to ♩ = 63, interrupts the longer scale Golden Section patterning. For compositional purposes the Fibonacci-based network continued (from 328) as if neither fig.3 nor the change of tempo had happened. It was calculated that the combination of 'missing' material and changed tempo meant that 610 (the next Fibonacci number after 377) was roughly correctly placed in constant, clock time, and from this point a double parabola network was initiated, making a reference to the near-doubling of tempo. Before this point, fig.5 to the end of fig. 5a (or 492 - 600) (this is S4 only) shows how bare the parabolas have become: from fig.6 the double parabolas provide a new textural regime as the piano, no longer restricted to the moment of attack, moves in **bays** (as they were styled in the working) whose length was originally determined by the discrepancy between the semiquaver and quaver parabolas' versions of the same event.

Whereas in the section between fig 4 and fig 6 the 'cello's solo is punctuated by abrupt piano chords - like a breaking apart of the initial music - the arrival of the double parabolas achieves a new constancy of texture. This is allied to a new modal fusion. By concentrating purely on inversionally symmetrical placings of the S4 chords and combining these with their nearest S2 equivalents, a symmetrical nine-note array (with internal repetitions) could be formed, and it is these which the piano explores, in varied figurations. Ex.3 shows the form of the 'double parabola' from 600 (fig.6); Ex.4 shows the harmony.

Ex. 3 Promontoires: 'Double parabola'
(Blank boxes based on semiquaver values:
shaded boxes based on doubled values)

[Effective from fig. 6.
piano bays mostly begin with blank boxes]





While the double parabola controls the detailed placing of texture, the outward form is governed by the larger and simpler Golden Section system as Ex.1 showed. This section (Fig.6/6a) is the minor Golden Section portion of the whole section from fig.4; the Golden Section of this minor Golden Section, and the Golden Section of that, are decisive points in the 'cello's diction (the moment of fig 6a, and the moment 10 crotchet beats after it). These nearly coincide with points in the parabola: the piano's entry just before fig. 6a, and sudden resumption, show the discrepancy.

Figure 7 begins the '34' to balance the previous '55': this carries us through to fig.9. At fig.7 several features may be remarked: a **plateau** is reached after the 'cello's ascent and the

piano's cascades; the melody chiefly in the 'cello is a time-expanded version of the opening S1 melody; the mode is now S2+S3. From this plateau, the 'cello's descent marks the end of the effective **exposition** of the work. Its nadir is reached at fig. 9a, a little delayed from the end of the '34' at fig. 9; the aftermath of the piano cascade is worked out at 9b.

Central section

There are several elements in balance in the central section. Thematically, it begins with an intensified, contrapuntal version of the opening Lento melody, giving way once more (at fig. 10) to the rising melody from fig.4; texturally, the arrival at the nadir calls for something more developmental and less stable than the piano 'bays'. Formally, it was borne in mind that while the Golden Section of the **Allegretto** tempo zone counting from fig.4 to the end lay at fig.11 (1480), the Golden Section in terms of the whole work (including the **Lento** opening) lay at fig.10 (1240). Accordingly while fig.11 prepares the leadback to the final restatement, fig.10 is the focal point for an interlude, a nexus of rhythmic counterpoint.

This is based on the rhythm and texture of the section from fig.2 to fig.3, whose own Golden Section lies at fig.2b. This is used (in the new tempo) in its own time values, entering belatedly (at 1116 or fig.9a + 2 bars); and in Golden Section-expanded values from 1040 (fig.9), the arrangement being such that the respective Golden Section points of the two versions coincide at the Golden Section of the whole work (fig.10) - they are like a nest of concentric circles. After fig.10 they are joined by a third version, twice Golden Section-expanded, taking up the rhythm from fig.2a. This carries the movement nearly to fig.11 after the other versions have reached their respective ends. Ex.5 shows the

scheme, while the joint operation of the rhythmic modes, employing similar melodic strands, is perhaps most easily observed in the bass after fig.10, where the rising theme is prominent (Ex.5a). **(Exx. 5 and 5a on next page.)**

Meanwhile, from fig.10, the S-modes have been split to generate a host of three-note tropes, all being consecutive pitches of an S-mode, which are used to create a vocabulary of accompanying pitches for what is a heterophonic, more than a harmonic section. At fig.10, the 'cello's (in-time) version of the rising melody is associated with (0 1 4) chords. The piano's 'once-expanded' version has (0 3 4) chords; the double-expanded version has a wider variety, suited to its wider time-spread.

The two (or three) heterophonic lines jostle the differing versions between them. Thus the combined vocabulary touches on all the S-modes, but S1 and S2 have a more prominent role because of the precise selections. A melody related to the introduction melody, but also featuring the three-note selections, makes its way through the texture: this is the melody ultimately exposed at fig.11 in the 'cello. This melody gains in influence from around fig.10a, and is associated with the mingling of three-note tropes into new possibilities, as well as with the return of the original harmonies.

Return

At fig.11 there is a repeat of fig.5: the 'cello's music from fig.5 is repeated literally in the piano, while the 'cello has the elusive melody from the central section.

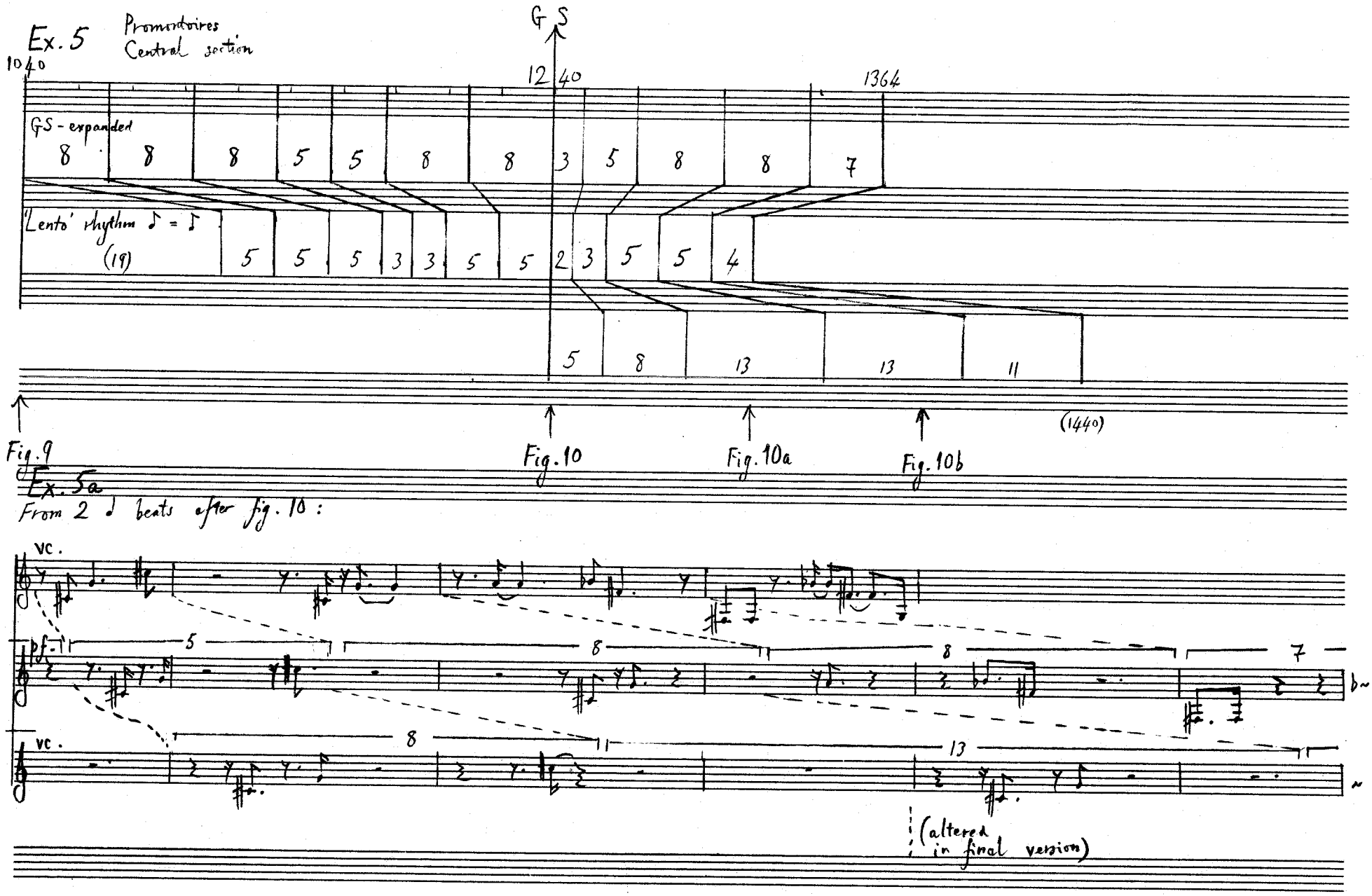

Ex. 5
Promontoires
Central section
GS
1040
1240
1364
GS - expanded
8 8 8 5 5 8 8 3 5 8 8 7
'Lento' rhythm ♪ = ♪
(19) 5 5 5 3 3 5 5 2 3 5 5 4
5 8 13 13 11
(1440)
Fig. 9
Fig. 10
Fig. 10a
Fig. 10b
Ex. 5a
From 2 ♩ beats after fig. 10 :
vc.
pf.
vc.
5
8
8
7
8
13
(altered in final version)

Fig.12 duly corresponds to fig.6. The roles of melody and 'bay' texture are briefly exchanged, the 'cello adopting a more leisurely pace in that, as compared with the piano at fig.6, its 'bays' are doubled in length. The mode is S2+S4. (The Fibonacci parabola reappears as '1598' immediately after fig.12, corresponding nicely to '611' at fig.6.)

Apotheosis

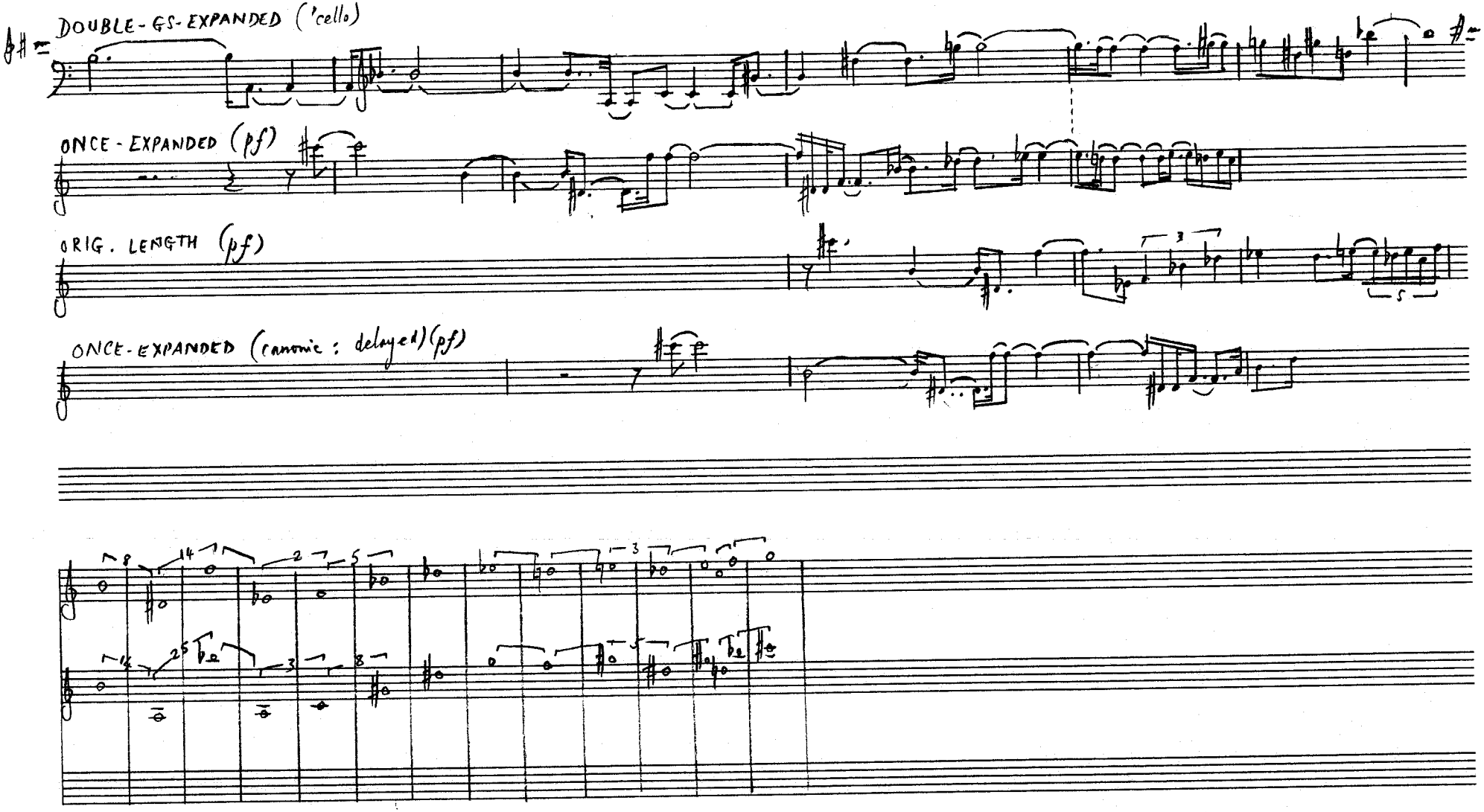
Fig.13 represents the apotheosis of the rising melody, which undergoes a process similar to the heterophonic expansion of the Lento section as experienced at fig.10: the massively time-expanded melody in the 'cello carries through to fig.14, while the piano combines bays in original time with time-expanded versions - which show through the gaps. The mode is S1+S4. Increasingly, the time-expansion of the rising melody is matched by expansion of intervals (Ex.6). The piano bays no longer descend, but rise to match the insistent soaring of the 'cello.

(Ex. 6 on next page.)

Fig.14 is effectively an interruptive transposition, an inganno (S2+S3) which has the effect of reinforcing Mode S1+S4. This resumes at fig.15a, where the forcefulness of the previous pages is suddenly spent; the summit of the melody is accomplished in this atmosphere of calm.

The coda, a final echo, re-interprets the parabolas from the opening.

Ex. 6 Promontoires :
Fig. 15a

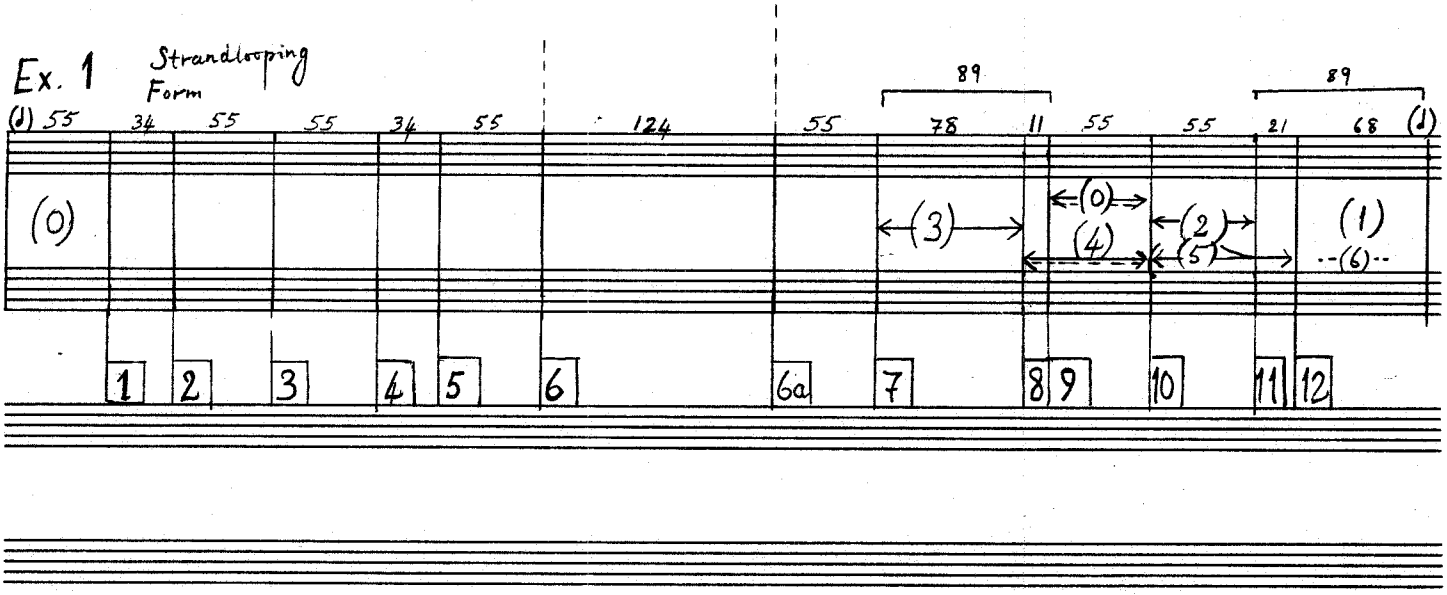


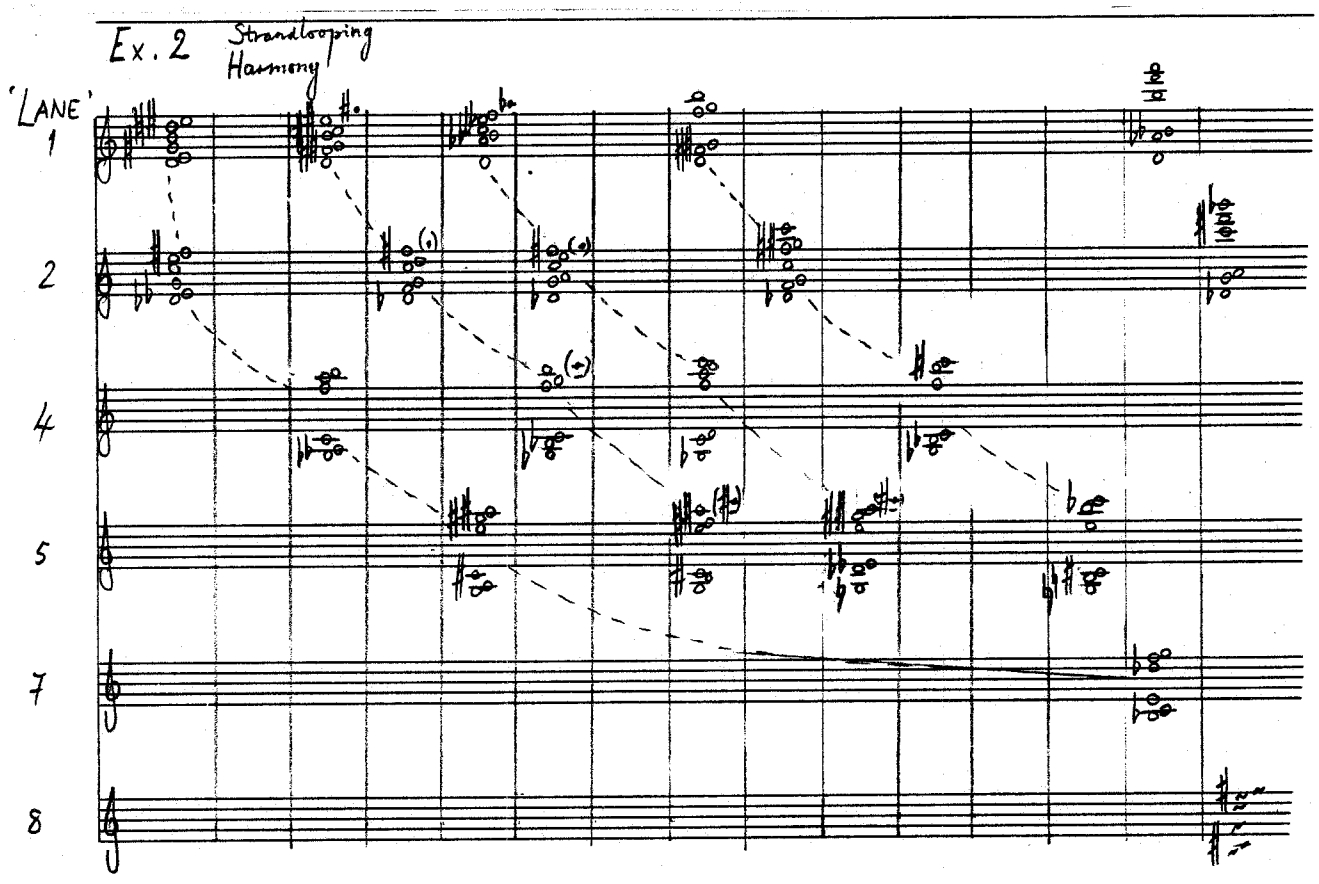
STRANDLOOPING

for piano

(April - June 1993)

In **Strandlooping,** certain of the Golden Section concerns of the previous work resurface, but are modified with regard to the desire for a more classical symmetry. This is reflected in the overall plan of the work (Ex.1), and the placing of major events, while its harmony abandons the rule of one transposable and combinatorial mode, to follow a series of chordal arrays, whose pitch class content is based on inversional placing; the unheard inversional axis rules the progression of harmony. (Ex.2). The fixity of this scheme allows transposition of whole periods, i.e. in a classical sense, and the sense of traditional **exposition** and **recapitulation** (combined with a more literal symmetry of both form and harmony), was at one with the aim of seeking a sense of ultimate calm and equilibrium.





The **parabola** system of Fibonacci series was revived from **Promontoires** to generate the expositional material as it appears in the score from fig.2, but the idea of a false start was taken much further, for instead of the previous work's single re-opening statement, the music stops and starts repeatedly, getting a little further at each attempt, the structure creating almost a Fibonacci series of abandoned starts. To relieve the congestion of the early stages of the framework, every third entry on the network grid was simply annulled. Even with these precautions of reiteration and selection, the feeling of fig.1 is intense; the preceding material was required to establish the harmonic frame of reference (the tonality, in fact), some of the texture, and the time-scale of the work.

Fig.3 focuses upon a later portion of the parabola, and amplifies it similarly. This calmer section is effectively the classical 'second group', and is even in, or on, the dominant tonality.

A **maestoso** re-statement of the main expositional clause, at fig.5, pushes the tonality to the dominant of the dominant (as enharmonically notated). From here, the development begins a new chain of fifth-related tonal centres which interlocks with the recapitulation: the quasi-symmetric chain of tonal centres involved in the work is that stated in the very last bar.

The development (figs.6 and 6a) is centrally placed to span the distance from minor Golden Section to the main Golden Section of the entire length of the piece. It takes up the figuration from fig.1, combining it with blatant use of the parabola-derived rhythms.

Fig.7 begins the recapitulation, the second group coming first: the music of fig.3 is transposed down a tone into the sub-dominant, but is Golden Section-time-expanded. The opening music is not recapitulated in its original form, but is referred to in a telescoped form, within fig.9; this, and the fact that the main expositional period is only restated once, allows room for Golden Section-expansion within the symmetrical framework (Ex.1). As to tonal movements, literal transposition would have led to a tonic restatement at fig.10, but at the last minute the connection is rudely screwed up to the flattened supertonic, maintaining the tension from which the music can spring back to the 'equilibrium' of the opening tonality for the coda which is based on the figuration of fig.1. combined with the opening melodies, and with the insistent parabolic bays of the development, now becalmed in the home tonality.

Scenes from an Opera based on

'I Live Under a Black Sun'

by Edith Sitwell

(August - September 1993)

This work is in the nature of an **esquisse** for a possible chamber opera, its sequence of events occurring towards the end of the projected whole. The novel from which the text is drawn was loosely based on the life of Jonathan Swift, but the pages used here, describing Jonathan's dream, emanated from a different source, a tale by John Aubrey which seems to have haunted Edith Sitwell, for she based upon it two poems written many years apart, as well as this chapter in the novel, where it forms a tender interlude before the final maelstrom of Swiftian madness.

The text as used here combines the Sitwell poems with the scarcely less poetic version from the novel. The intimacy of the central scene and the immediacy of the opening narrative both called for a particular quality in the setting - understatement perhaps, combined with a discreet intensity: it is, after all, both a dream and a ghost story.

Accordingly, vocal line, instrumentation and harmonic ventures are all subdued. The tonal basis is clear, with modal selections operating within it but also affording a measure of tonal ambiguity and flexibility. The melody has to balance the poetic and the narrative elements in the text: it elaborates upon the linearly-expressed modal selections forming a chain running through much of the length of the work, hence the melody is more closely expressive of the modal structure than in any work since **The lines like trees proliferate.** The instrumentation was chosen on the basis of range, and of avoiding glare or brilliance,

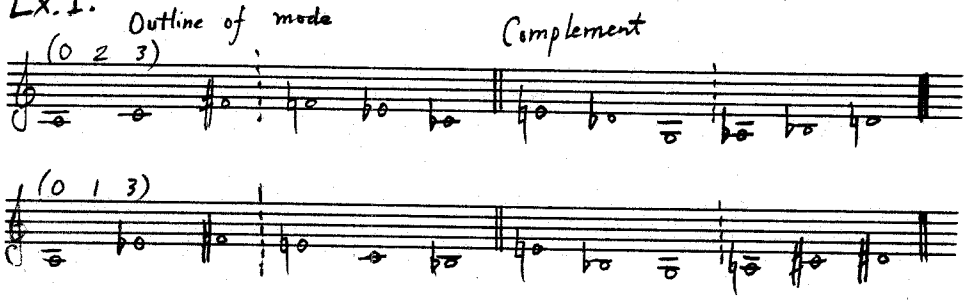
while not completely abandoning expressiveness in the upper realms: the alto vocal range of the Chorus belongs to a similarly subdued palette and Jonathan's notes, though high in terms of a tenor's range, lie in a similar tessitura. The ghost of Anna is a high soprano, seemingly more related to the string harmonics: these sounds were perceived as having a cold and unearthly quality set apart from the warm, if dark, world of the living.

The novel has no speaking part for Jonathan at this point: his voice seems, however, to break through the voice of the narrative, or chorus, and this is put into practice in the setting.

Once again, Golden Section proportions were used to determine the principle events of the work and their respective lengths. Anna's entry occurs at the Golden Section (fig.11); Jonathan's entry at fig.8 is the minor Golden Section, and his re-entry at fig.13 is the reflection of this about the centre (or minor Golden Section of the portion after the main Golden Section).

The modal system which runs through the work is characterised at least as much by linear or melodic order as by pitch content. Even so, it is first heard in a non-melodic order as it rises from the bass, cutting across fragments of a ghostly pavane in the upper register. The pitch content is (0 2 3 6 8 9), a three-note segment and its tritonal transposition: the complementary, or inverted form, is (0 1 3 6 7 9) (= (4 5 7 10 11 1), etc.). The typical melodic outline is given in Ex.1.

Ex.1: I Live Under a Black Sun



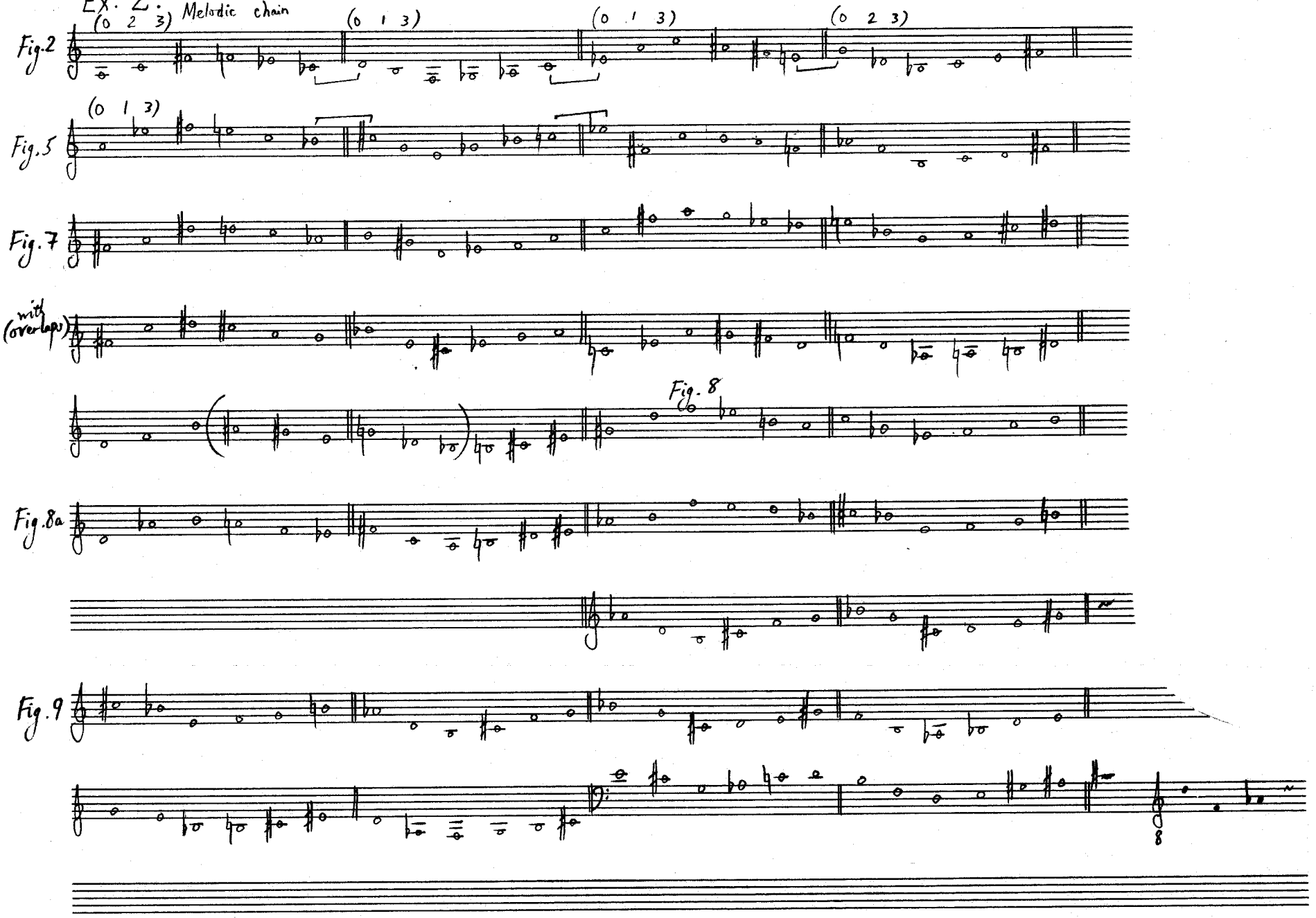
From this, the Chorus' melody took shape. The ruling principle was the rate at which the new pitch classes enter (two new ones for each new six-note group) as well as sequential contour.

At fig.2 to fig.4, the melody in its circular route maintains a basis of A-tonality; later versions capitalise more upon the fluidity of the chain - in rhythm as well as in tonal sense. A 'vocal map' in the working shows the progress of the melody across sections: it appears as Ex.2. The instrumental interludes, or **ritornelli**, combine this material with the 'pavane' from the opening. **(Ex.2 on next page.)**

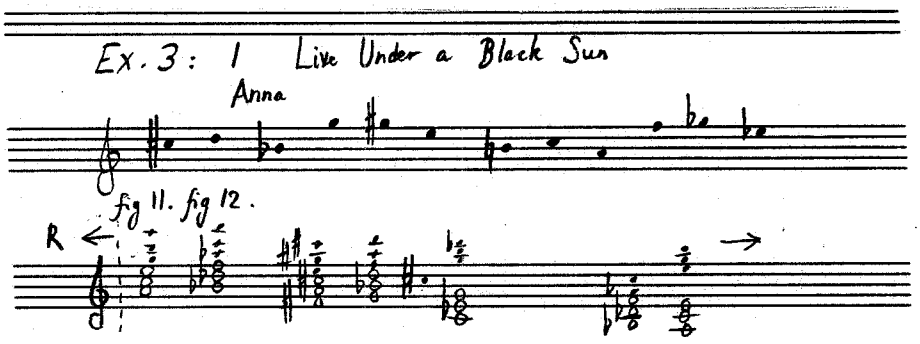
As the Chorus describes Anna's journey, a tortuous melody winds itself around the main one (fig.7). This almost forms a vocal counterpoint, but it is at one with the inability of the characters to reach each other that music associated with Anna does not enter the chain of melodies; she has her own incompatible system. Her actual appearance forms an interlude unrelated either in texture or material to the Chorus' narrative, or Jonathan's monologue; before it, Jonathan breaks into the Chorus' narrative (fig.8) to describe Anna's apparition and its effect on him: his anguished music proves to be a disjointed version of the main melodic chain.

Ex. 2: I Live Under a Black Sun

Melodic chain



Ex.3 gives the basis of Anna's own music (fig.11). Her melody is related to the main one, but the major third replaces the internal interval to give (0 3 4 6 9 10), and the order is different, more confined in its intervallic spacing yet given to wide octave-displaced leaps. This melody constantly produces dissonances with the harmony pre-empted in retrograde at fig.10. The harmony shifts to resolve them; accordingly it moves sinuously, semitonally, every move reflected in the mirror writing of a higher chord, including harmonics.



Jonathan's entry at fig.13 begins the 'journey back', as Anna returns to the company of the dead and he is left to his own. This section is purely an inversion of his account (fig.8) of her pleading, based around F: both passages have the quality of an anguished accompanied recitative, angular and broken, stuck upon an uneasy harmony, but unable either to settle on it or to find a better position. This is, in fact, Jonathan's position through much of the book. But this scene ends in comparative calm and resignation, with Jonathan quietly singing a version of the main melody, combined with the chromatic melody from fig.7, over the pavane material, as if some of Anna's calm has entered him. It could be said that the end of this chapter also has a strangely calm quality, a lull before the final storm. Edith Sitwell's poem 'One Day in Spring' moves directly from this very moment to speak of the unfailing rejuvenation of spring and love - even if it is not to be so for the characters in this story.

Guy Newbury

MAPPEMONDE:

three poems of Denise Levertov

Guy Newbury

MAPPEMONDE

three poems of Denise Levertov

for unaccompanied choir S. A. T. B. with soli and divisi

(minimum force: 5 per part S. A. T. B.)

i: MAPPEMONDE

ii. ECLAT DU CIEL

iii. OF BEING

D28 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12717

Mappemonde

Nonchalant clouds below me
dangle shadows
into the curved river at Saskatoon.

Atlas of frontiers long-redrawn,
gazeteer of obsolete cities -
a jet-vapor garland
                stretches and stretches to link
your incantations,
and breaks.
Still audible, stiffly revolving,
the globe of the world
creaks out enticements.
Decades pile up like thunderheads.
O Geography!
                On your thick syrups
I float and float,
I glide through your brew
of bitter herbs.

Mumbulla Mountain,
low and round,
hums in green and hums
in tune, down in the Dreamtime.
World, you grow vaster. Our
time cannot
encompass you.

Order Ref. No. 12717

Eclat du ciel

Jamais entre les branches le ciel
n'a brillé d'un tel éclat, comme s'il
tendait vers moi toute sa lumière,
comme s'il essayait de me parler,
de me dire quoi, quel pressant mystère
sur cette bouche transparente?
Ni feuille ni rumeur! C'est dans l'hiver,
dans la vacance froide et le silence
que l'air ainsi soudain se creuse
et resplendit. Ce soir, ailleurs,
un ami est entré dans sa mort,
il sait, il marche seul parmi les arbres,
peut-être pour la dernière fois. Tant
d'amour, tant de combats s'effritent,
s'amenuisent, mais lorsqu'il a levé les yeux,
le ciel soudain s'est revêtu
de la même vertigineuse clarté.

Brilliant Sky

Never between the branches has the sky
burned with such brilliance, as if
it were offering all of its light to me,
as if it were trying to speak to me,
to say - what? what urgent mystery
strains at that transparent mouth?
No leaf, no rustle...It's in winter,
in cold emptiness and silence, that the air
suddenly arches itself like this into infinity,
and glitters.

This evening, far from here,
a friend is entering his death,
he knows it, he walks
under bare trees alone,
perhaps for the last time. So much love,
so much struggle, spent and worn thin.
But when he looks up, suddenly the sky
is arrayed in this same vertiginous clarity.

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Of Being

I know this happiness
is provisional;

the looming presences-
great suffering, great fear-
withdraw only
into peripheral vision:

but ineluctable this shimmering
of wind in the blue leaves:

this flood of stillness
widening the lake of sky:

this need to dance,
this need to kneel:
this mystery:

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Order Ref. No. 12717

Mappemonde: three poems of Denise Levertov

i. MAPPEMONDE

Guy Newbury
(1987)

♪ = flexible and dreamy

S. A. T. div. B. div.

Non — cha — lant clouds — be — low — me — dan — gle sha — dows — in — to the cur — ved ri — ver at Sas — ka — toon

Order Ref. No. 12717

1

S. A. div. T. div. B. div.

ppp A

At las of from tiers

mf

p

mf

Long re- drawn ga- ze- teer

mp

re- drawn

1a

ob- so- lete ci- ties

a jet va- por

teer of ci- ties

re- drawn

Jet

Long

S. div.
A. div.
T. div.
B. div.
gar - land
stret - ches and stret - ches
garland stretches
stretches to link
your incantations
2
Still
audible
Still
Stiff
Stiff - ly - re - vol - ving
in - can - ta - tions
and breaks
cresc.
5:4

S. ly- re- vol- ving | Re- vol- ving | re- vol- | ving-
A. div. ly- re- vol- ving | Re- vol- ving | re- vol- | ving-
T. div. Stiff- ly re- | vol- re vol | ving
B. div. Stiff- ly | Stiff- ly re- | vol- | ving

S. div. the globe of the world- | creaks | out- en- tice- ments
A. div. creaks- | creaks- | creaks out- | en- tice- ments
T. div. creaks- | creaks- | creaks out- | creaks
B. div. creaks- | creaks | creaks out- | creaks

2a

S. div. De- cades pile
A. div. ments- en- tice- ments en- tice- | De- | cades pile
T. div. en- tice- | De- | cades
B. div. en- tice- | De-

Order Ref. No. 12717

S. div.
A. div.
T. div.
B. div.

De- cades pile- up- pile- up- like- thun- der- heads Geo- gra- phy on- sy- rups thick- your- On- and- float-

Order Ref. No. 12717

S. div.
A. div.
T. div.
B. div.

float
glide
fp
p
pp
f

3a

through your brew of bit-ter herbs
[humming]
Múm bul la

S. div.
A. div.
T. div.
B. div.

f mf mp p pp fp
moun— tain
Low —
round —
and round —
green
hums —
in —
in tune —
down —
[Smorz.]
3 : 2
in the
Dream - time
tune —

4a

5

S. div.
A. div.
T. div.
B. div.

Dream time Dream time World you grow

Order Ref. No. 12717

5a

S. div.

A. div.

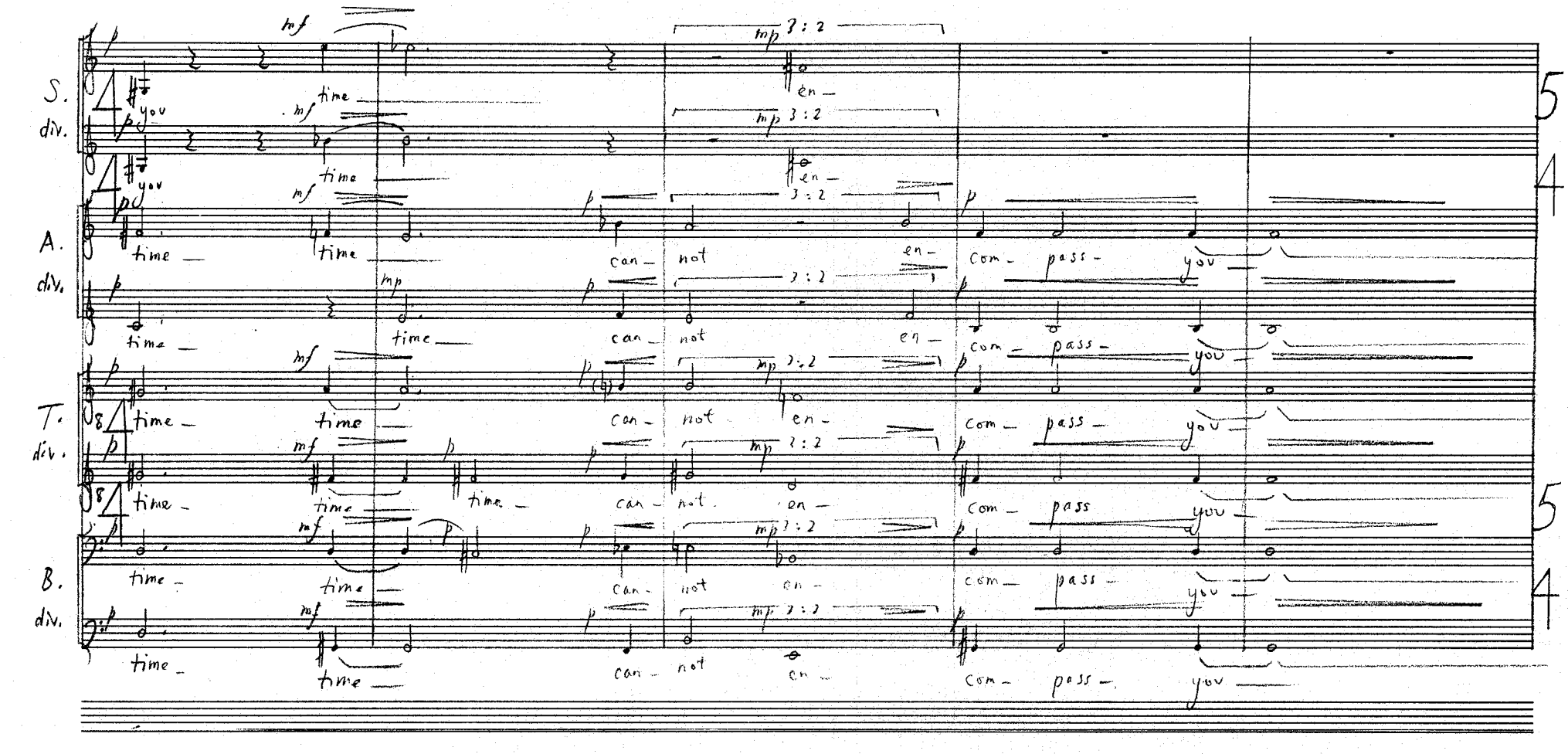
T. div.

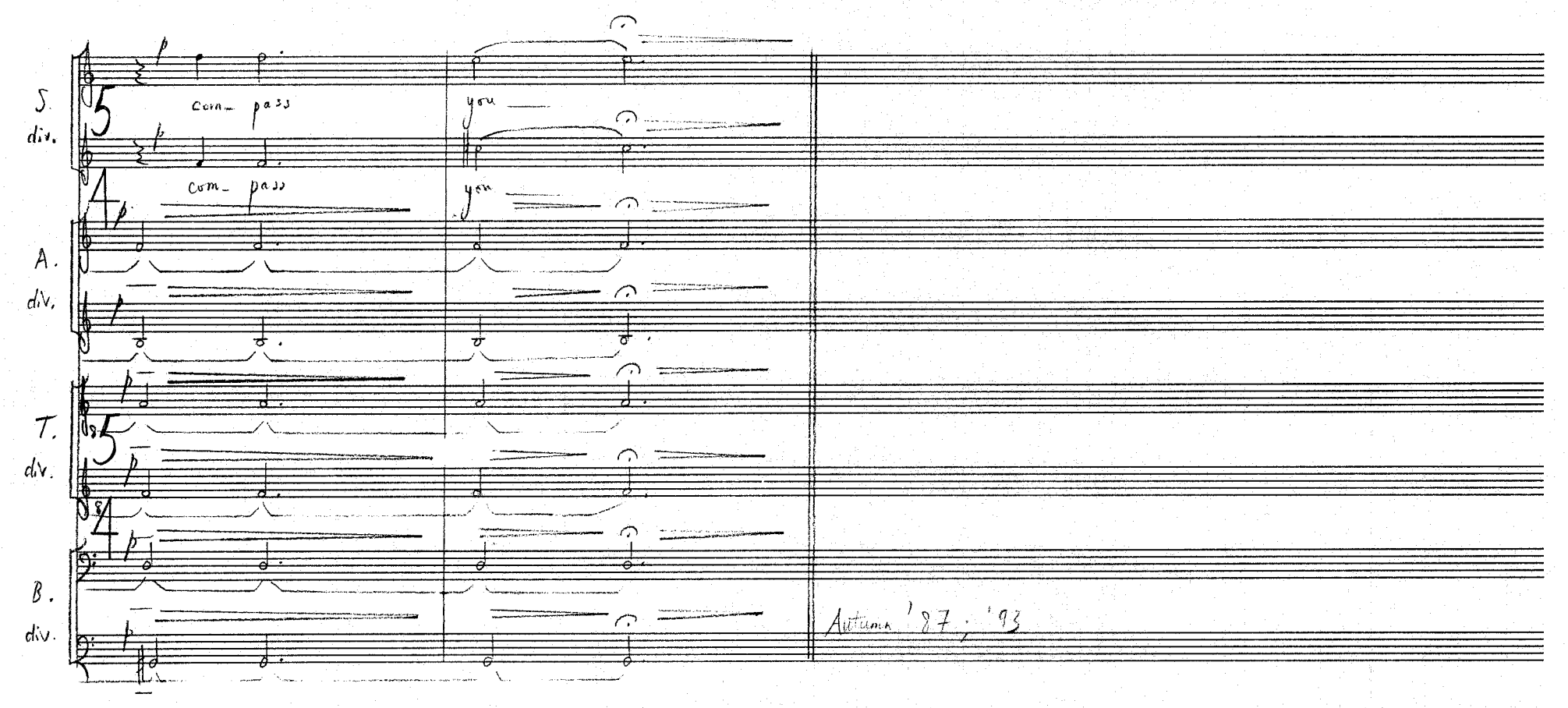
B. div.

grow — vas — ter

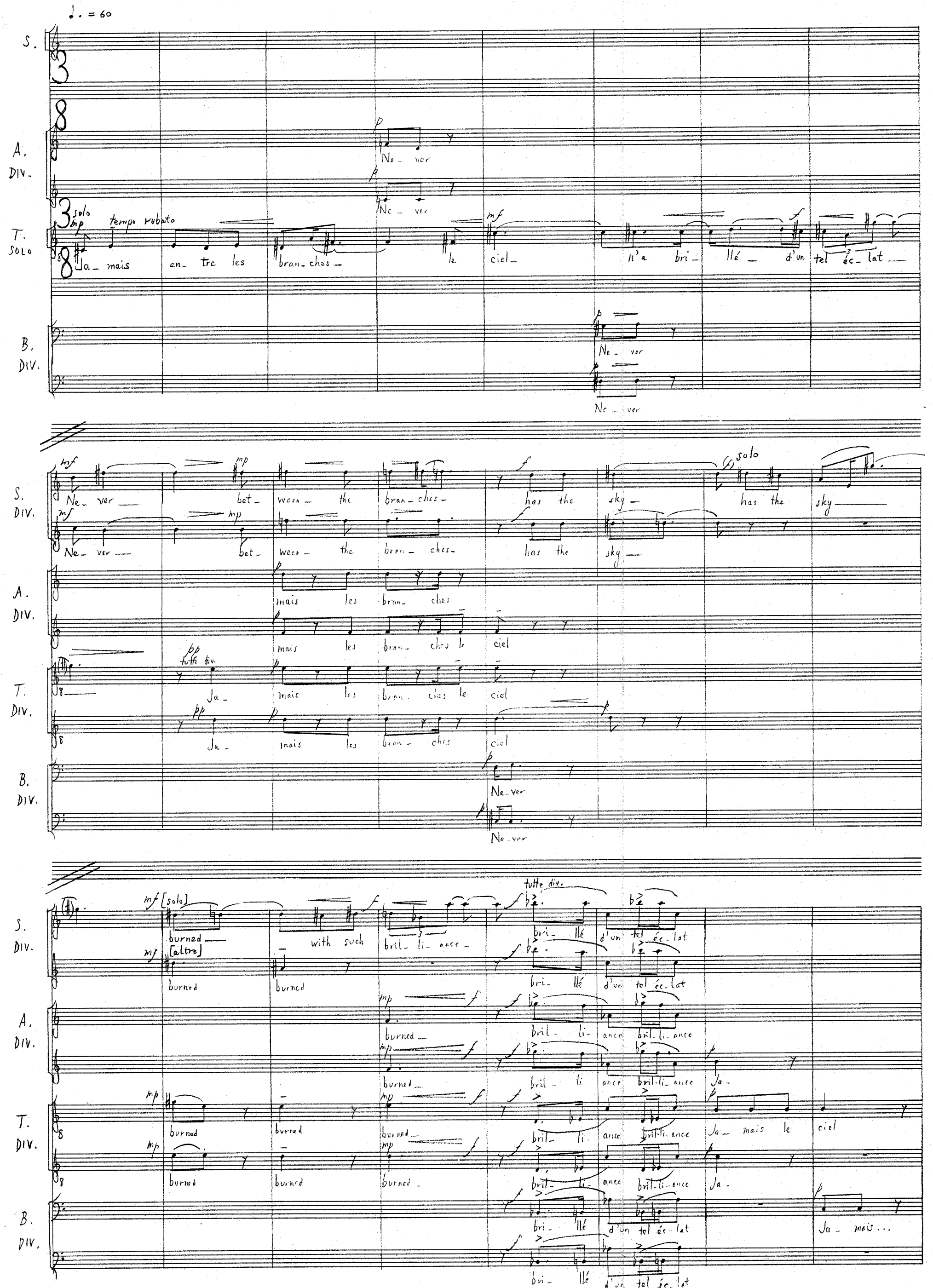
Our time can not en com pass

Order Ref. No. 12717


S.
div.
A.
div.
T.
div.
B.
div.
time
you
can not en- com- pass
mf
mp
p
3 : 2


S.
div.
A.
div.
T.
div.
B.
div.
com- pass
you
Autumn '87 - '93

¡¡: ECLAT DU CIEL



Order Ref. No. 12717

1

S.

A. SOLO — solo mp — As if it were of- fer- ing all its light to me

T. SOLO — solo p — com- me com- me

B.

S. — Tou- te sa lu-

A. DIV. — solo mf — light to me — div. tutte f — Tou- te sa lu-

T. DIV. — solo — s'il ten- dait all its light — tutti div. mf p — Tou- te lu-

B. DIV. — p — com- me s'il ten- dait — pp — vers moi — Tou- te

S. — mf p — mie- re tou- te sa lu- mie- re

A. DIV. — (f) mf p — mie- re tou- te lu- mie- re — pp — all its light to me — all

T. DIV. — (f) — mie- re — all

B. DIV. — (f) — mie- re — all

Order Ref. No. 12717

2

S.
A.
T.
DIV.
B.
DIV.

mp As if it were try- ing to speak to me to speak to me
mf to say
p com- me de me par- ler
mp s'il- ess- ay- ail
p com- me

S.
DIV.
A.
DIV.
T.
DIV.
B.

p What? What ur- gent my- ste- ry
Quel
Quoi?
mf de me di- re to say
ô What ur- gent my- ste- ry

S.
A.
DIV.
T.
DIV.
B.
DIV.

mf quel pres- sant my- ste- re?
p quel pres- sant my- ste- re?

Order Ref. No. 12717

S. What ur - gent my - ste - ry strains strains strains at that trans - pa - rant mouth

A. What ur - gent my - ste - ry strains strains strains strains at that trans - pa - rent

T. What ur - gent my - ste - ry strains strains strains strains at that trans - pa - rent

B. What ur - gent my - ste - ry strains strains strains at that trans - pa - rent

S. sur cet - te bou - che trans - par - en - te trans - par - en - te

DIV. sur cet - te bou - che trans - par - en - te trans - par - en - te

A. mouth sur cet - te bou - che trans - pa - ren - te

T. mouth cet - te bou - che trans - par - en - te

B. mouth - sur cet - te bou - che bou che

DIV. mouth mouth

3

S.

A. hi ru - meur

DIV. ru

T. No leaf No - ru - stle Ni feu - ille Ni ru

DIV. ru

B. ru

Order Ref. No. 12717

S.
DIV.
A.
DIV.
T.
DIV.
B.

mp mf
ni feu- ille ni ru- meur
mp p
ni feu- ille
p
meur
pp p
meur
pp p
meur
pp p
meur
solo mf mp mp
C'est dans l'hi- ver in win- ter in
altre
meur
tutti
meur

(tutte) p mp mf 4:3
in cold emp- ti- ness and si- lence
solo mp tutte div. mf mf p
cold cold emp- ti- ness si- lence dans la va- can- ce
p mp mf mf
cold cold emp- ti- ness si- lence va- can- ce

mp 4:3 f mf 4:3
et le si- len- ce
(p) f mf mp p
froi- de si lence si lence que l'air ain- si
[English]
(p) f mf mp p
froi- de si lence si lence que l'air ain- si
[English]
f mf mp p
si len- ce si lence l'air ain- si
[French] [English]

Order Ref. No. 12717

3a

S. that the air sud- den- ly ar- ches it-

A. sou- dain que l'air sou- dain se- creu- se se creu- se

T. sou- dain que l'air sou- dain se creu- se se creu- se

B. DIV. sou- dain that the air sud- den- ly ar- ches it

S. self like this- in- to in- fi- ni- ty in- fi- ni- ty glit- ters and

A. DIV. ar- ches in- to in- fi- ni- ty in- to in- fi- ni- ty glit- ters and

T. DIV. ar- ches ar- ches in- to in- fi- ni- ty glit- ters and

B. DIV. self like this in- to in- fi- ni- ty ar- ches in- fi- ni- ty glit- ters

S. glit- ters- et- res- plen- dit- et

A. DIV. glit- ters- et- res- plen- dit- et

T. DIV. glit- ters- et- res- plen- dit- et

B. DIV. glit- ters- et- res- plen- dit- et res- plen- dit- et

36/48

36/48

Order Ref. No. 12717

4

♪ = ♪

S.
A.
TENOR SOLO
ALTRI. T. DIV.
B. DIV.

mp Ce soir — p ai — lleurs — mp
mp Un a — mf sost. tri — est en —
eve — ning — far —
This — far —

S.
A.
T. Solo
ALTRI. T. DIV.
B. DIV.

mp tré — dans sa mort — [no dimin.] p il sait — mp
mp il mar — che seul — mp par — mi
far — from here — a friend — is his death —
far — from here — friend — death —

S.
A.
T. Solo
ALTRI. T. DIV.
B. DIV.

mf les arb — res — mp p pent — êt — re pour la der — ni — è — re fois —
he knows it he walks un — der bare trees — a — lone —
per — haps —
he knows — walks — lone —
for the

Order Ref. No. 12717

S.
A.
T. SOLO
ALTRI T. DIV.
B. DIV.

Tant — d'a — mour — tant — de com — bats — s'aff — ri — tent

the last time — the last time — the last time — last time —

so much love — so much love — so much love — so much love

strug — gle — strug — gle — strug — gle

S.
A.
T. SOLO
ALTRI T. DIV.
B. DIV.

s'a — men — dé — sent — mais lorsqu'il — a — le — vé — les yeux — le

spent and worn — thin — spent — spent — spent — spent

but — but — when — when — he looks up — he looks up

5

S.
A.
T. SOLO
ALTRI T. DIV.
B. DIV.

the sky — is ar — rayed — the sky — the —

the sky — is ar — rayed — the sky — is ar —

ciel — ciel — ciel — ciel —

sud — den — ly — sud — den — ly —

the — sky — is — ar — rayed — the — sky — the — sky — ar —

Order Ref. No. 12717

S. Div. A. Div. T. Div. B. Div.

mp sky- is ar- rayed Ver- ti- gi- nous cla- ri-
dimin. in- this in this same- ty
rayed
sky- ar- rayed this- (p) Same in- this- same-
rayed this- Same- this- same-

S. Solo ALTRE.S. Div. A. T. Div. B. Div.

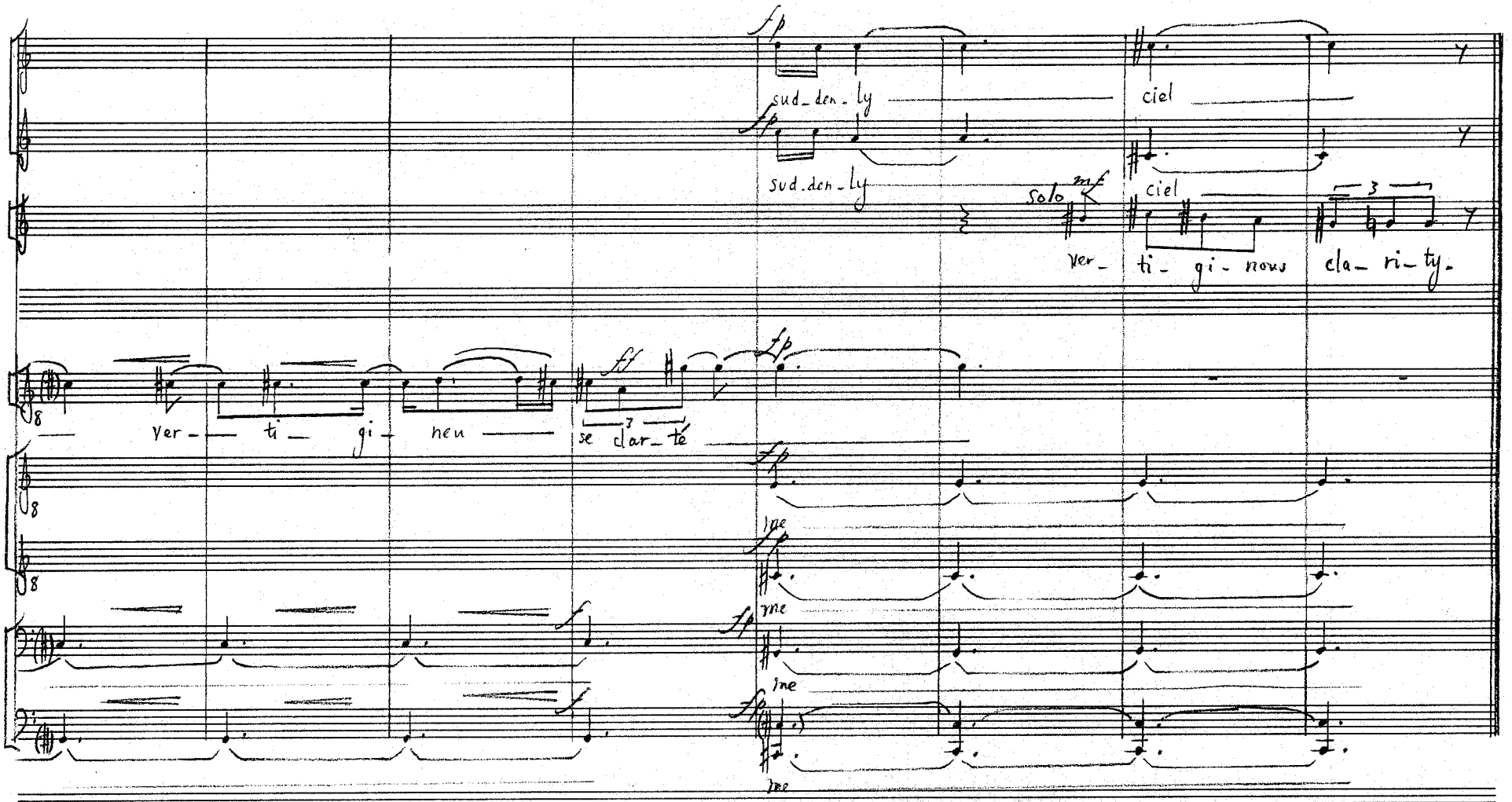
ty- Ver- ti- gi- nous cla- ri- ty- ge- ti- gi- nous cla- ri- ty- p
cla- ri- ty Ver- ti- gi- nous cla- ri- ty- the
ver- ti- ge-

6

S. A. Div. T. Div. B.

ciel
sky is ar- rayed
sky- is ar- rayed ciel
sky- ciel le ciel sou- dain s'est re- vê- tu dans la mê- me
sky is ar- rayed ciel ciel
p ciel ciel mê-

Order Ref. No. 12717



Autumn '87; '93.

Order Ref. No. 12717

iii. OF BEING

Vivace ♩. = 54 - 60

S. SOLO

S. altro

A.

T.

B.

mf I know this hap-pi- ness is this

mf I know this hap- pi- ness is hap- pi- ness is pro- vis- ion- al is pro-

mf I know this hap- pi- ness is pro- vis- ion- al

mp (mp) mp (mp) this hap- pi- ness

mp is pro- vis- ion- al

mp I know this hap- pi- ness is pro- vis ion- al

mf hap- pi- ness is pro-

A. div.

mp vis- ion- al I know this hap pi- ness pro- vis- ion- al hap pi- ness

pp vis- ion- al

mp hap pi- ness pro- vis- ion- al

mf hap pi- ness hap- pi- ness is pro

Order Ref. No. 12717

1

S. SOLO: is pro_vis_ion_al is— pro_ vis_ion_al (mp)

S. div.: vis_ion_ al the loom_ing pre_sen_ces / vis_ion_ al— loom— ing pre— sen_ces loom— ing— loom_ing pre_sen_ces

A.: vis_ion_al— the loom_ing pre_sen_ces / loom— ing pre— sen_ces the loom_ing pre_sen_ces loom— ing pre_sen_ces

T.: I— know— this— hap_pi_ness this— hap_pi_ness is— pro_vis_ion_al hap— pi_ness is pro_

B.: I— know this hap_pi_ness is— hap_pi_ness is— pro— vis_ion_al

1a

S. SOLO: the loom_ ing pre_sen_ces great suf_fer_

S.: the— loom— ing— loom_ing pre_sen_ces loom— ing pre_sen_ces great— suf— fer— ing— great— fear—

A.: the loom_ing pre_sen_ces loom— ing pre_sen_ces loom— ing pre_sen_ces great— suf_fer_ing great— suf_fer_ing— great— fear—

T.: vis_ion_al the— loom— ing pre_sen_ces loom_ing pre_sen_ces great— suf_fer_ing great— suf_fer_ing great— fear—

B. div.: the loom_ ing— pre— sen— ces— great suf_fer_ing great— suf_fer_ing great— fear— / fear— loom— ing— fear— fear—

Order Ref. No. 12717

S. SOLO: ing— great— fear— great— fear— great— great fear— (mf)

S.: — great— fear— great— fear— great— great fear— great— fear— with—

A.: great— fear— great— fear— great— suf- fer- ing great— suf- fer- ing great— fear—

T.: great— fear— great— fear— great— suf- fer- ing great— suf- fer- ing great— fear—

B.: great— fear— great— fear— great— fear suf- fer- ing great suf- fer- ing great—

S. SOLO: fear—

S.: draw— with draw on- ly in- to pe- ri- pher- al vis- ion with- draw on- ly in- to pe- ri- pher- al vis- ion but

A.: great— fear— with- draw on- ly in- to pe- ri- pher- al vis- ion with- draw on- ly in- to pe- ri- pher- al vis- ion but

T.: great— fear— with draw on- ly in- to pe- ri- pher- al vis- ion with draw on- ly in- to pe- ri- pher- al vis- ion but

B.: — great suf- fer- ing with- draw— with— draw— in- to pe- ri- pher- al vis— ion—

Order Ref. No. 12717

2

S. in e- luc- tab- le this- shim- mer- ing, shim- mer- ing of- wind- in- blue-

A. in- e- luc- tab- le in- e- luc- tab- le shim- mer- ing of- wind- in the blue-

T. in- e- luc- tab- le in- e- luc- tab- le shim- mer- ing shim- mer- ing of wind- in the blue

div. in- e- luc- tab- le in- e luc- tab- le shim- mer- ing shim- mer- ing of wind- in the blue

B. in- e- luc- tab- le this- shim- mer- ing of wind in the- blue

S. SOLO but- in- e- luc- tab- le this shim- mer- ing of- wind- in- the-

S. leaves in the- blue leaves this- shim- mer- ing of- wind- in- the blue-

A. leaves- in the blue- leaves- this- shim- mer- ing of- wind- in- the blue-

T. leaves- in the blue- blue leaves shim- mer- ing of wind in blue- leaves

B. leaves in- the- blue- leaves- shim- mer- ing of wind- in- the blue- shim- mer- ing

S. SOLO blue leaves- shim- mer- ing in the blue

S. div. blue- leaves- in- e- luc- tab- le shim- mer- ing but in- e- luc- tab- le shim- mer- ing in the blue

A. blue- leaves- in- e- luc- tab- le shim- mer- ing shim- mer- ing shim- mer- ing

T. div. blue- leaves- in- e- luc- tab- le shim- mer- ing shim- mer- ing shim- mer- ing

B. div. of wind- in- the blue- leaves- shim- mer- ing wind- in the blue- in the

Order Ref. No. 12717

S. SOLO
mf the blue leaves

S.
mf leaves in - e. luc - tab - le
mp shim - mer - ing in the blue
leaves - in -
the - blue -
leaves - this

A.
mf in the blue leaves -
mp in the blue leaves -
in - e - luc - tab - le
shim - mer - ing
in the blue leaves - this

T.
mf in the blue leaves -
mp in - the blue leaves -
leaves - in -
the - blue -
leaves - this -

B.
mf blue - in the
mp blue in the
blue - leaves -
in - this -

div.
mf blue -
mp blue -
blue -
leaves -
in -

3

S. SOLO
mf This -
mf flood - mp of -
mf - f - mf still - ness -

S.
f flood -
mp - p this flood -
mf - fp of -

A.
f flood -
mp - p this - flood.
mf - fp this flood of -

T.
f flood -
mp - p this flood
mf this flood

div.
f flood -
mp - p this flood
mf this flood

B.
f flood -
mp - p this flood
mf this flood
of -

Order Ref. No. 12717

S. Solo: wi — den — ing — the lake —

S.: still — ness — wi — den — ing

A.: still — ness — wi — den — ing

T. div.: still — ness — wi — den — ing

B.: still — ness — wi — den — ing

S. Solo: of — sky —

S.: the — lake — of — sky — This — flood — of

A.: the — lake — of — sky — This — flood — This — flood — of

T. div.: the — lake — of — sky — This — flood — This — flood — of

B.: the — lake — of — sky — This — flood — This — flood

S.: still — ness — lake — of — sky

A. div.: still — ness — wi — den — ing — wi — den — ing the lake of sky

T. div.: still — ness — wi — den — ing — wi — den — ing the lake of sky

B.: still — ness — lake — of sky

Order Ref. No. 12717

4

S. SOLO
This need to dance This
S.
dance need to dance
A.
need to dance this need to kneel this need to dance
T.
this need to dance this need to kneel this need to dance need to kneel This need to dance
B.
this need to dance this need to kneel this need to dance need to kneel this

S. SOLO
need to kneel this need
S.
need to kneel need to dance need to kneel need
A.
need to kneel this need to dance need to dance need to kneel
T.
this need to kneel This need to dance need to kneel need to dance
B. div.
to dance need to dance need to kneel need
to dance dance kneel need

D28 PANOPUS SCORE-SYSTEM®

S. SOLO: p — need to kneel this my - ste - ry

S.: need to dance to kneel need to dance this my - ste - ry

A.: mp need to dance need to kneel need to kneel this my - ste - ry

T.: mp dance kneel need to dance need to cresc. kneel this my - ste - ry

T. div.: mp dance kneel need to dance need to cresc. kneel this my - ste - ry

B.: this need to dance need to kneel to dance kneel this my - ste - ry

B. div.: mp this need need to kneel to dance kneed this my - ste - ry

Autumn '87, '93

Order Ref. No. 12717

Guy Newbury

THE LINES LIKE TREES PROLIFERATE

Scoring: flute

oboe

clarinet in B flat

horn in F

bassoon

harp

soprano solo

string quartet

Score notated in C

The text is taken from the opening section of 'Poem of The', by John Smith, from his book A Landscape of my Own, Selected Poems 1948-82.

The text is used by kind permission of the author.

Duration c. 10 min.

Order Ref. No. 12717

(poem of the...)

WORD

from which no dictionaries spawned; containing **them.**

The lines like trees proliferate. Meanings like flowers,
tempt on the thorny twigs and we search for them
deep into the thicket, strewing them as we pick,
into a Persian carpet knotted with lies. How we invent
unicorns paler than the virgins who seduce them,
castrating them with their terrible innocence,
turning their suns to ice in dark sheaves of lust.
Angels, too, who swarm, throatier than bees,
celebrants of a Holy Solstice; what strange wings
our curious minds embroider in our search.

Some are mothlike, with libidinous hair,
Erotic as summer, scaly as dragons (what invention!)
like feathers or charred paper. But soft. Soft as. Tongues.
We press into them, kneading with red fingers, make lips, mouths.
From urgent thighs, squeaking like blind mice,
our children, wingless, crawl up to our milky breasts
to feed on noise. Noises like meanings tempt
from the twiggy thorns and we snatch at them,
turning the green leaves crimson. The rough fire burns,
scorching the virgins' loins. Devils also, shrill bats,
peep from those sulphurous wells to jeer at us.

These worlds exist because we name them.

What is the poem of the half-remembered?

What is the name of what is before the word?

What is the poem of the half-forgotten?

What is the word for what is beyond nothing?

Order Ref. No. 12717

THE LINES LIKE TREES PROLIFERATE

Guy Newbury (1988)

Comodo d. = 50

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

con sord.

11

21

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

con sord pizz.
con sord. pizz.
arco
con sord.

31

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

The lines like trees , like trees the

senza sord.
sempre pizz.
arco
senza sord.
senza sord.
pizz.
senza sord. arco

40

fl.
ob.
cl.
hn.
bsn.
harp
Eb Fb Gb Ab
Bb Cb Db
sop.
lines like trees pro li fer ate
Mean ings
like flowers
tempt
vln.
vln.
vla.
vc.
arco

50

fl.
ob.
cl.
hn.
bsn.
harp
Eb - Eb
C - C#
sop.
on thorn-y twigs on thorn y twigs
and we search for them deep-er deep-er
vln.
vln.
vla.
vc.
sul pont.
ord.
pizz.
arco

60

fl.
ob.
cl.
hn.
bsn.
harp
sop
vln.
vln.
vla.
vc.

(meno f)
cresc.
F - F#
D - D#
F# - F♮
D# - D♮
cresc.
(meno f)
in - to the thick - et
strew ing
strew ing them
as we pick
in to
arco
ord.
sopr. sul

70

fl.
ob.
cl.
hn.
bsn.
harp
sop
vln.
vln.
vla.
vc.

5 : 3
B♭ - B♮
F - F#
E - E♭
G - G#
A - A#
F# - F♮
a Per sian car pet
knot ted with ties
pizz.
arco

80

un poco più mosso (♩. = c 60)

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vln.
vc.

How we in- vent u- ni- corns u- ni- corns pa- ter pa-

90

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vln.
vc.

How we in- vent u- ni- corns u- ni- corns pa- ter than the vir- gins vir- gins who se- duce who se- duce

100

fl.
ob.
cl.
hn.
bsn.
harp
Sop.
them
cas_____ trat_____ing them with their ter ri_ble in_ no_cence
vlc.
vln.
vla.
vc.
senza sord.
(ord.)
ord.
mf p
(mp)
mp
p delicate

110

fl.
ob.
cl.
hn.
bsn.
harp
G - Gb
Bb - Bb
Gb - Gb
mp
mf
[no dimin.]
gliss.
Sop.
turn_ing their suns to ice to ice_ in dark sheaves of lust_____
vlc.
vln.
vla.
sul pont.
tasto
ord.

120

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vla.
vla.
vlc.
vc.

a pincer
sul pont.
sul pont.
solo
ord.
ord.
ord.

130

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vln.
vc.

A#-A♮
B♮-B♭
G-G♭
G♯-C♭
E-E♭
G♭-G♮
F♮-F♯
8va
8va
slow
pizz.
arco
pizz.
arco pizz.
(arco)
arco
pizz.

Ā — An — gels — too, who —

140

fl.
ob.
cl.
hn.
bsn.
harp
sop.

Eb - Eb
Db - D#
C - C
swarm
throat ier
than
bees
ce le brants
of a

vln.
vln.
vla.
vc.

senza vib.
vib. ord.
arco

150

fl.
ob.
cl.
hn.
bsn.
harp
sop.

G# - G
gliss.
D# - D
Ho ly
of a
Ho ly
Sol stice
what strange wings

vln.
vln.
vla.
vc.

sul pont.
8va
(low)
ord.
pizz.
arco

160

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

8va
gliss
loco
F♯ - F♮ A♮ - A♭
C♮ - C♯ D♭ - D♮
E♮ - E♭ G♮ - G♭
B♭ - B♮ C♯ - C♮
our curious minds em brai der in our search
arco
sul pont.
ord.
similar
pizz
(ord)
5:3
loco

169

fl.
ob.
cl.
hn.
bsn
harp
sop.
vln.
vln.
vla.
vc.

Fl2.
più p
A♭ - A♮
D♮ - D♯
loco
l.v.
sul pont.
ord.

179

♩. = ♩ (♩ = 60)

fl.
ob.
cl.
hn.
bsn.

p pp f mp (f)

harp

Eb - Eb
C - C#
G - G#
A - A#

sup.

♩. = ♩

vln.
vln.
vla.
vc.

ord. pizz. arco

pp f mp

189

fl.
ob.
cl.
hn.
bsn.

dimin. mf fz sf

harp

A# - A4
C# - C4
D# - D4
gliss

sup.

vln.
vln
vla.
vc.

cresc.

197

fl.
ob.
cl.
hn.
bn.
hp.
sop.
vln.
vln.
vla.
vc.

Some are moth- like with li- bidinous hair

205

fl.
ob.
cl.
hn.
bn.
hp.
sop.
vln.
vln.
vla.
vc.

e- ro- tic as sum- mer sca- ly as dra- gons

213

fl. *flz.* f pp (mp) p p pp mp mf p pp

ob. p pp p p pp p

cl. pp pp p pp pp pp

hn. pp pp

bn.

hp. 8va pp loco l.v. Eb - E♯ mf dimin. p F♯ - F♮

sop. f p 3:2 (what in-vention!) like feathers or charred pa-per

(sempre sul p.) vib. norm. p (sempre sul p.) pp

vln. p pp ord. pp pp

vln. p pp delicato (sul pont.) mp ppp ord. p

vla. pp pp mp sul pont. ppp pp

vc.

219

fl. p pp pp p mp mf p p

ob. pp pp pp pp p mf

cl. pp p mp mf p legatiss. mf p subito

hn. p poco a poco mp

bn.

hp. mp G♯ - G♮ B - B♭ C - C♯ p f E♯ - E♮ G - G♯ f f

sop. p mf But soft Soft as tongues Tongues

vln. [ord.] mf p f p subito

vln. (sul pont.) pp sul pont. p pp pp sul pont. f p f p

vla. p pp pp mp mf mp p mf p

vc. arco ord. mp mp

Order Ref. No. 12717

228

fl.
ob.
cl.
hn.
bn.
hp.
sop.
vln.
vla.
vc.

We press in_ to them
kneading_ kneading with red_ fingers_

8va

236

make_ lips_ lips_ mouths_
from ur_gent

Order Ref. No. 12717

246

fl.
ob.
cl.
hn
bn.
hp.
sop.

mp f p f f p f f p f pp subito pp 3:2 fp 3:2 mp 3:2 f p f p fp p mp f p mp fp 1.v.

Db - Db Eb - Eb mp f p D♯ - D♭ f mp 3:2

pf fp f p f 3 inf 3:2 mp 3:2 f

thighs squeak ing like blind mice our child ren over child ren

vln.
vln.
vla.
vc.

mf mp p f fp p fp f pp subito Senza vib. pp vib. 8va sul pont. 3:2 pp (f)

256

fl.
ob.
cl.
hn
bn.
hp
sop.

mfp pp 3:2 (mf) p (mf) tr (±) f p cresc.

mf p subito p (mf) f ff mf

mf 3:2 5:4 wing less wing less wing less crawl up to

vln.
vln.
vla.
vc.

8va loco ord. p subito sf p fp sul pont. ff ord.

Order Ref. No. 12717

264

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

mf mp p f ff fp sempre ff
5:4 3
F - F♯ / B♭ - B♮ / G♭ - G♮ / C♮ - C♯ / A♭ - A♮ / D♭ - D♮
con 8vb. l.v. (f) (ff)
A♮ - A♭ / E - B♯
(come un'eco)
our mil_ky breast mil-ky breast to feed on noise
sul pont. ord. imp sost. mp
(ord.)

273

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

5:4 3 f mf fp (f) (mf) p marcato
C♯ - C♮ / D♮ - D♭ / B♯ - B♭ / A♭ - A♮ / E♭ - E♭ / G - G♯
sempre ff a piacere p espress.
Noi_ sos
8va loco 8va subito
pizz. arco cantando

281

fl.
ob.
cl.
hn.
bsn.
harp
sop.
like mean ings
tempt
tempt
tempt from
the twig-gy thorns
vln.
vln.
vln.
vc.
pizz.
arco
lower
lower
caress.

290

fl.
ob.
cl.
hn.
bsn.
harp
sop.
and we snatch at them
turn ing
vln.
vln.
vla.
vc.

299

rit. ← ♩ = ♩. →

a tempo (Tempo 1) (♩. = 50)

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

D# - D♮ E - Eb G♮ - G# B - B♭ B♭ - B♮

the green — leaves crim-son —

[no vibr.]

sul pont.

310

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vln.
vla.
vc.

Eb - E♮ F# - F♮ B♮ - B♭

The rough fire — burns —

ord. pizz. arco quasi morendo

321

fl.
ob.
cl.
hn.
bsn.
harp
sop.
burns
vln.
vla.
vla.
vc.

330

fl.
ob.
cl.
hn.
bsn.
harp
sop.
vln.
vla.
vla.
vc.

341

fl.
ob.
cl.
hn.
hrn.
harp
sop.
vln.
vln.
vla.
vc.

fp f pp pp pp pp

Eb-Eb F#-F♮ G#-G♮ C#-C♮ F♮-F# A♮-Ab D♮-Db pp Ab-A♮ B♮-Bb

p pp

The rough fire burns The rough fire burns

ord. pp ord. senza vib. pp ord. senza vib. pp ord. senza vib. pp

353

[sop. a piacere] a tempo (più mosso)

fl.
ob.
cl.
hn.
harp
sop.
vln.
vln.
vla.
vc.

p cresc. ff dim. (mf)

mf f dim. (mf)

F#-F♮ A-Ab C♮-C# Db-D♮ liss.

(pp) a piacere accel. a tempo burns (bö) burns mp cresc. molto burns

a tempo sul pont. (♮) pizz. vib. ord. (ord.) (ord.) vib. ord. (III) arco sul p. (vib. ord.) ord.

361

rit. a tempo (♩. = ♩)

fl. ob. cl. hn. bsn. harp sop. vln. vln. vla. vc.

mp cresc. f dim. mf p f

(f) simile rit. 8va mf 8va loco Bb - Bb f loco ff

rit. a tempo

burns ♩. = ♩ scorch ing the vir gins' loins

sul pont. rit. ord. a tempo sul pont. sul pont.

pizz. arco pizz. pizz. arco

sf ff

369

fl. ob. cl. hn. bsn. harp sop. vln. vln. vla. vc.

f ff accel. mf mp

D - Bb Bb - Bb Bb - Bb Ab - Ab

ord. senza vib. vib. ord. accel.

ppp p f sf ff mf

379

a tempo ← ♩ = ♩. → (♩. = 50)

(Tempo primo)

fl.

ob.

cl.

hn.

bn.

8va

a tempo

harp

f gliss.

Eb - Eb

F - F#

G - G#

B♭ - B♭

Ab - Ab

mf

sop.

De vils De vils al so shrill bats bats peep from these sul-phur-ous wells.

a tempo ← ♩ = ♩. →

(Tempo primo)

vln.

vln.

vla.

vc.

pizz.

arco

mf

390

♩ = ♩

fl.

ob.

cl.

hn.

bn.

harp

F# - F♮

E♭ - E♮

sop.

sul phur-ous wells these sul-phur-ous wells to jeer at us

vln.

vla.

vla.

vc.

col legno

sul pont.

senza vib.

vib.

vib. ord.

401

Tranquillo

fl.
ob.
cl.
hn.
bn.
harp
sop.

These_ worlds ex ist be_ cause we name them What_

ord.
con sord.
vln.
vln.
vla.
vc.

sul pont.

407

fl.
ob.
cl.
hn.
bn.
harp
sop.

is the po_em of the half re_mem_bered? What is the name of what is be_fore the word?

vln.
vln.
vla.
vc.

con sord.
sul pont.
ord.

413

fl.
ob.
cl.
hn.
bsn.
harp
sop.

pp [no cresc.] (mf) p mp

più f

What is the po_em of the half for_got_ten?

p

What is the word

vln.
vln.
vla.
vc.

sul pont.

a tempo

419

rit.

mp mf

for what is be_yond no thing no thing (thing)?

(parlando)

ord.

fin

C. T. Newburg Sept. – Nov. 1988.

Guy Newbury

STRING QUARTET

Order Ref. No. 12717

STRING QUARTET

Guy Newbury

Andante ♩ = 66

III

IV

5

un poco più mosso

III

9

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2

13

un poco più mosso

17

accel. arco ♩ = 72

pizz. arco

21

24

28

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32

accel.

Più mosso ♩ = 160

36

sul pont. ord. sul pont. ord. sul pont. ord. sul pont.

40

sul pont. accel. (sul pont.) ord. accel. ♩ = 92 sul pont.

44

ord. accel. sul pont. ord. sul pont. ord. sul pont. ord.

47

accel. ♩ = 108 cresc. cresc. cresc. cresc.

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4 Animato ♩ = 120

50

pizz. arco sul pont. ord.

53

ord. pizz.

56

più mosso...

arco pizz.

59

♩. = 126

sul pont. ord.

62

arco pizz.

Order Ref. No. 12716

65

♩ = 132

69

73

♩ = 138

76

79

sul pont.

ord.

pizz.

arco

Order Ref. No. 12716

6

83

sul pont.

mf sul pont

mf sul pont

mf (pizz.)

ord.

mf ord.

mf ord.

mf

arco

♩ = 144

87

91

94

97

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♩. = c. 69

100

[Senza misura]

Wildly

(100)

(101)

sul tasto

ord.

sul pont.

102

pizz.

arco

106

non vib.

vib. ord.

109

attacca

8 Più mosso

♩ = c. 90

(♪ = 180)

112

pizz. arco pizz. arco pizz. arco

pp p (mf) pp p (mf) pp p (mf)

f mf f p mf

115

tr tr

p mf f sf f p f mf p f mp f

mf f p pp

♩ = 120

119

f mf f f f f ff f sul pont. ord. sul pont.

p mf fff p mf fff

122

mf f p p f mf fff f

fp f f fp sul pont. ord. mf gliss. sul pont. ord.

mf f ff p (ff) f f f

125

rall. rit.

f ff f ff p

pizz. p arco sul pont. sul pont.

p p p f

Order Ref. No. 12717

128

♩ = c. 69

quasi morendo

rit.

♩ = 69

a tempo

sul tasto

132

accel. - - - - - - - - - - a tempo

♩ = 80

rall.

135

rit. . . . . a tempo

137

Meno mosso ♩ = 69

140

143

sul pont. ord. sul pont. ord.

146

rit. quasi calmato

4

sul pont. sul pont. sul pont. sul pont.

150

rit. [tacet]

154

$\frac{1}{4} = 69$

sul pont. sul pont. ord.

157

creje. sul pont. ord.

11

161

accel. (♩ = 90)

sul pont.

pizz.

arco

ord.

165

accel.

a tempo

accel.

Vivo

sul tasto

sul tasto

sul tasto

10

4

(♩ = 60)

167

con violenza

attacca

ord.

ord.

ord.

6

8

♩. = c. 69

168

173

12 ♩. = 80

178

182

186

191

195

♩. = 88

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200

cresc.

pizz.

arco

204

pizz

arco

208

sul pont.

ord.

212

216

Order Ref. No. 12716

14

220

pizz. arco pizz. a tempo rit. pizz. accel. cresc.

224

a tempo cresc.

228

cresc.

231

cresc.

234

pizz. arco

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237

241

244

Risoluto
♩ = c. 108

più lento

248

253

a tempo

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258

263

268

271

272*

Order Ref. No. 12716

272*

273

ord. ATTACCA

sul pont.

accel.

ord.

subito

rit.

repeat, only if necessary, until the others have completely finished : tacet c. 7 sec.

275*

tacet c. 7 sec. after vln. 1 has finished

♩ = 90

276

sul pont

pizz.

arco

280

più mosso

sul pont.

284

ord. sul pont. sul pont. ord. sul pont. ord.

287

accel. accel.

♩ = c. 96

a tempo

♩ = c. 90

rall.

290

dimin. dimin. dimin. dimin.

293

296

♩ = 120

sul pont. ord.

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300

303

306

309

312

Order Ref. No. 12716

315

ord. sul pont. ord. sul pont. sul pont. ord.

318

rit. molto rit.

cresc. cresc. cresc.

320

♩ = 80

pizz. arco

323

♩ = 66 quasi innocentamente

II

l.v.

326

III III

arco

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329

II 3

II

mp mf mp

f

mf

p

mf

332

mp

mf

p

mp

pizz.

arco

mp

pizz.

arco

mf

f

f

335

f

f

f

f

f

f

f

pp

p

mp

pp

mp

338

p

p

p

p

pp

pp

pp

pp

pp

mp

341

p

mp

pp

p

pp

p

dimin.

(pp)

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344

cresc.

347

cresc.

350

7 : 6

353

8 : 6

cresc.

cresc.

356

FINE

Revised Mar. '92

Order Ref. No. 12716

D24 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12717

Order Ref. No. 12717

Guy Newbury

CHAUSSÉE

for orchestra

Chaussée

Instruments :

- PICCOLO
- 2 FLUTES
- 2 OBOES
- COR ANGLAIS
- 2 CLARINETS (Bb)
- BASS CLARINET
- 2 BASSOONS
- CONTRABASSOON
- 4 HORNS (F)
- 2 TRUMPETS (C)
- 2 TENOR TROMBONES
- BASS TROMBONE

TIMPANI

PERCUSSION (1 player): 5 rototoms, side-drum, gran cassa, triangle, 3 wood-blocks, tambourine, suspended cymbal, tam-tam

CELESTA.

HARP

PIANO

STRINGS : vni 1 soit 12 total.

vni 2	12
vle	10
vc	8
cb	6

Score notated in C with usual octave transpositions

Duration : c. 12 mins.

Order Ref. No. 12717

CHAUSSÉE

Guy Newbury

Very deliberate; chaconne-like at first

♩ = 72

picc.
2 fl.
2 ob.
cor ang.
2 cl.
b. cl.
2 bn.
cbn.
4 hn.
2 tr.
2 tn. (ten.)
tn. (bass)
timp.
perc.
cel.
hp.
pf.

♩ = 72

1 vni.
2
vle.
vc. div. in 2
cb. div. in 3

gran casse

Order Ref. No. 12717

2

1a

♩ = 76

a c c e l e r a n d o

2 cl.

b. cl.

2 bn.

cbn.

4 hn.

2 tr.

2 tn.

con sord.

tn.(b.)

con sord.

timp.

5 rototoms

perc.

gran cassa

hp.

E♭ B♭

vc.

sul pont.

ord.

div.

non div.

pizz.

arco

cb.

1a

♩ = 76

a c c e l e r a n d o

a c c e l e r a n d o

cor ang.
cl.
b.cl.
bn.
cbn.
hn.
tr.
timp.
5 rototoms
perc.
gran Cassa
hp
vc.
cb.

Order Ref. No. 12717

2 ♩ = 80

fl.
ob.
cor ang.
cl.
b. cl.
bn.
cbn.
hn.
5 rototoms
hp.
vni. 1
vni. 2
vle.
vc.
cb.

1. Solo
side drum
soft sticks
2

Order Ref. No. 12717

a c c e l e r a n d o

fl.
ob.
cor ang.
cl.
hn.
timp.
5 rototoms
perc.
side drum
hp.

a c c e l e r a n d o

vln. 1
vln. 2
vle.
vc.
cb.

Order Ref. No. 12717

2a ♩ = 88

a - c -

picc.
fl.
ob.
cor ang.
cl.
bn.
cbn.
hn.
timp.
susp. cymbal.
perc.
side drum
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

2a ♩ = 88

a - c -

Order Ref. No. 12717

-c-e-l-e-r-a-n-d-o molto

3 ♩= 104

picc.
fl.
ob.
cor ang.
cl.
bn.
hn.

timp.
5 rototoms
perc.
side drum
cel
hp.
pf.

-c-e-l-e-r-a-n-d-o molto

3 ♩= 104

vni. 1
vni. 2
vle.
vc.
cb.

Order Ref. No. 12717

ob.

cor ang.

cl.

bn.

hn.

perc.

susp. cym.

suspended cymbal

soft sticks

hp.

vni. 1.

vni. 2.

vle.

vc.

cb.

D28 DANOPUS SCORE-SYSTEM®

accelerando

fl.
ob.
cor ang.
cl.
b. cl.
bn.
hn.
tr.
timp.
perc.
susp. cym.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

sul pont.

Order Ref. No. 12717

3a ♩ = 112

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
cbn.
hn.
tr.
tn. (ten)
timp.
susp. cym.
perc.
side dr.
cel.
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

Order Ref. No. 12717

a c c e l e r a n d o

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
cbn.
lin.
tr.
tn. (bn.)
timp.
susp. cym
perc.
s.d.
ccl.
hp.
pf.
vii. 1
vii. 2
vla.
vc.
cb.

a 2
1. 2.
1.
2.
3.
solo
pizz.
arco
div.
sul pont.
ord.
8va

Order Ref. No. 12717

12

4 ♩ = 116

fl.
ob.
cl.
b.cl.
bn.
c.bn.
hn.
tr.(ten.)
tr.(bass)
timp.
hp.
vle.
vc.
cb.

4 ♩ = 116

Order Ref. No. 12717

a c c e l e r a n d o

fl.
ob.
cor ang.
cl.
bn.
hp.
vle.
vc.
cb.
c bn.
timp.
Side drum
perc.
hp.
pf.
vc.
cb.

4a
♩ = 120

Order Ref. No. 12717

14

5

Risoluto

♩ = 120

cl.

b.cl.

bn.

cbn.

hn.

tr.

tn.(ten)

tn.(b.)

timp.

3 wd. blocks

perc.

susp. cymb.

side drum

bass drum

pf.

a 2

Senza sord.

Risoluto

♩ = 120

ob.
cor ang.
cl.
b.cl.
bn.
hn.
tr.
tn.(ten.)
tn.(b.)
timp.
3 wd. bl. perc.
Susp. cym.
side drum
bass drum
pf.

Order Ref. No. 12717

5a

picc.
fl.
ob.
cor ang
cl.
b.cl.
bn.
hn.
tr.
tn. (ten.)
tn. (b.)
timp.
3 wd. bl. perc.
susp. cym.
side drum
bass drum
pf.

hard sticks

susp. cymb.

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
hn.
tr.
tn.(ten)
tn.(b.)
timp.
3 wd.bl.
perc.
susp. cym.
side drum
bass drum
soft sticks
cel.
pf.

Order Ref. No. 12717

6 Leggiero
L'istesso tempo (♩ = 60)

timp.
triangle
perc.
tambrne
cel.
hp.
vno. solo
vni. 1. (altri)
vni. 2
vla. solo
vle. (altre)
vc.
cb.

Order Ref. No. 12717

picc.

fl.

triangle

perc.

tambrne.

cel.

hp.

1° vno. solo

vni. 1

2° vno. solo.

vni. 2

vla. solo

vle.

vc.

cb.

Order Ref. No. 12717

7 Risoluto

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
hn.
tr.
th. (ten.)
timp.
3 wd. bl.
perc.
susp. cym
side drum
bass drum
cel.
hp.
Eb Fq Gb A#
Bb Cb Db
pf.
Risoluto
vni. 1
vni. 2
vle.
vc.
cb.

Order Ref. No. 12717

8 Leggiero

picc.
fl.
timp.
triangle
perc.
tambrne.
cel.
hp.
pf.
8vb.
8 Leggiero
1° vno. solo
vni. 1
2° vno. solo
vni. 2
vla. solo
vle.
vc.
cb.

9 Risoluto

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
hn.
tr.
tr.(ten)
timp.
triangle
perc.
tamburo
cel.
hp.
pf.

9 Risoluto

1° vno. Solo
vni. 1
vni. 2
vle.
vc.
cb.

Order Ref. No. 1271

10

picc.
fl.
timp.
triangle
3 wd. bl.
perc.
tambrine
cel.
hp.
pf.

10

1°. vno. solo
vni. 1
2°. vno. solo
vni. 2.
vle.
vc.
cb.

11 12 13

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
bass tn.
timp.
perc. 2 wd-bl. triangle Sidedrum
cel.
hp.
pf.
vni.1
vni.2
vle.
vc.
c.b.

Order Ref. No. 12717

14

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tr.
b.tr.
timp.
perc.3
susp.cym
wd.bl.
side drum
cel.
hp.
pf.

solo
1.2.
susp. cymb.
hard sticks
S.D.
Wood blocks
wd. bl.
Ab
Bb C#
Cb
Db
Gb Ab
pizz.
arco

14

vni. 1
vni. 2
vla.
vc.
cb.

Order Ref. No. 12717

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
cbn.
hn.
tr.
tn.
b.tn.
timp.
perc. 3 susp. cym. wd blk. side drum
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

1 solo

div.

arco

Order Ref. No. 12717

15

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
th.
b.th.
tam-tam
3 wd. bl.
side drum
cel.
hp.
pf.
vln.1
vln.2
vle.
vc.
cb.

a 2

Ab
C♯ D♭
Eb
Ab
F♯ C♭ Ab

div.
non div.
pizz.
arco

Order Ref. No. 12717

16

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tn.
perc. tam-tam 3, wd. bl. Side-drum
cel.
hp.
pf.
vn. 1
vn. 2
vle.
vc.
cb.

Order Ref. No. 12717

fl.
ob.
cor ang.
cl.
b. cl.
bn.
c. bn.
hn.
perc.
cel.
hp.
vln. 1
vln. 2
vle.
vc.
cb.

16a

(a 2)

fl.

ob.

cor ang.

cl.

b.cl.

bn.

cbn.

hn.

timp.

side dr.
perc.

cel.

hp.

Eb F# G#
C♮ Db

16a

17 ♩ = 69

timp.

perc. susp. cymb. side drum gran cassa

vno. solo

vni (altri)

vni. 2.

vlc.

17a

timp.

perc. Side dr.

vno. solo

vni. 1

vni. 2

vle.

vc.

Order Ref. No. 12717

timp.
side dr. perc.
vno. solo
vni. 1
vni. 2
vle.
vc.
cb.
gran cassa

s.d.
pizz.
arco
div.

18

18a

side dr. s. d. (s. d.)

perc.

Vno. solo

vni. 1

vni. 2

vle.

vc.

cb.

19

fl.

ob.

hn.

timp.

susp cym
perc s.d.
gran cassa

susp. cym.

hp.

Eb Fb Gb Ab
Bb C♭ Db

Vno. solo.

vni. 1

vni. 2

vle.

vc.

cb.

pizz.

pizz.

Order Ref. No. 12717

19a

fl.
ob.
cor. ang.
hn.
timp.
susp. cym.
perc. s.d.
g.c.
hp.
vni. 1
vni. 2
vla.
vc.
cb.

a 2
triangle
l.v.
arco
pizz.

fl.
ob.
cor ang.
hn.
timp.
perc.
hp.
vn. 1
vn. 2.
vla.
vc.
cb.

Order Ref. No. 12717

20

fl.
ob.
cor ang.
cl.
bn.
hn.
tr.
tn (ten)
timp.
triangle
perc.
side dr.
hp.

20

vni. 1
vni. 2
vle.
vc.
cb.

Order Ref. No. 12717

20a

picc.
fl.
ob.
Cor ang.
cl.
bn.
hn.
tr.
th.
b. th.
timp.
susp. cym.
perc.
s.d.
cel.
hp.
pf.

a 2
Con sord.
Con sord.
Con sord.
susp. cym.
8va
8va
loco

20a

vln. 1
vln. 2
vle.
vc.
cb.

Order Ref. No. 12717

21

picc.
fl.
ob.
cl.
bn.
hn.
tr.
tm.
timp.
triangle
perc.
susp. cym.
side drum
cel.
hp.
pf
vln. 1
vln. 2
vla.
vc.
cb.

hard sticks

D28 PANORUS SCORE-SYSTEM®

picc.
fl.
ob.
cl.
bn.
cbn.
hn.
tr.
tn.
b. tn.
timp.
Susp. cym.
perc.
side drum
cel.
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

picc.
fl.
ob.
cl.
bn.
cbn.
hn.
tr.
tr.
th.
timp.
3 wd. bl.
perc.
tam-tam
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

a 2
tenero
1.
arco
pizz.
non div.

23

23a

ob.

cor ang.

cl.

bn.

cbn.

hn.

perc.

side-drum

hp.

G♭ A♭

B♭

B♮ C♯

23

23a

vni. 1.

vni. 2

vle.

vc.

cb.

42

24

cor ang.

cl

bn.

hn.

perc.

cel.

hp.

pf.

24

vn. 1

vn. 2.

vle.

vc.

cb.

24a

picc.
fl.
ob.
cl.
bn.
cbn.
hn.
tr.
tn.
perc.
cel.
hp.
pf.
vni. 1
vni. 2
vla.
vc.
cb.

con sord.

ped.

24a

Order Ref. No. 12717

25

picc.
fl.
ob.
cl.
bn.
hn.
perc.
side drum
cel.
hp.
vni. 1
vni. 2
vle
vc
cb

25a

picc.
fl.
ob.
cor ang.
cl.
bn.
cbn.
hn.
tr.
tn.
b. tn.
timp.
susp. cym.
perc
side drum
cel.
hp.
pf.
vni. 1
vni. 2.
vle.
vc.
cb.

con sord.
a 2
hard sticks
(sempre)
ord.
pizz.
arco
div.
cresc.

Order Ref. No. 12717

26 Tempo giusto ♩ = 120

27

ob.
cor. ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
th.
b.th.
timp.
perc. gran cassa
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

a2 >
a2
con sord.
1. solo
Con sord.
g. c.
5 rototoms
Ab
Db
D#
ped.
26 Tempo giusto ♩ = 120
27
sul pont.
pizz.
arco

27a

picc.
fl.
ob.
cl.
b. cl.
bn.
c. bn.
hn.
timp.
5 rototoms perc.
cel.
hp.
pf.
vln. 1
vln. 2.
vle.
vc.
cb.

a 2

triangle
side drum

B4

27a

sul pont.
(arco)
pizz.
arco, sul pont.
ord.
non div.
no dimin.

Order Ref. No. 12717

28

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
b.tn.
timp.
triangle
perc
Side dr.
cel.
hp.
pf.

28

vni.1
vni.2
vle.
vc.
cb.

Order Ref. No. 12717

29

picc.
fl.
ob.
cor. ang.
cl.
b. cl.
bn.
c. bn.
hn.
tr.
tn.
b. tn.
timp.
susp. cym
perc.
side dr.
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

triangle
tambr
side dr.

8va

29

sul pont.

oliv.
ord.
div.
non div.
pizz.
arco.

Order Ref. No. 12717

29a

29b

picc.
fl.
ob.
cor ang.
cl.
bn.
cbn.
hn.
timp.
triangle
perc.
tambne
side dr.
cel.
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

1. Solo

side dr.

D

8va

loco

ord.

pizz.

arco

div.

ped.

29a

29b

Order Ref. No. 12717

fl.
ob.
cor ang.
cl.
bn.
hn.
tr.
tn.
timp.
triangle
perc.
tambrne.
cel.
hp.
pf.
vln. 1
vln. 2.
vle.
vc.
cb.

Order Ref. No. 12717

30 31 31a

picc.
fl.
ob.
cor ang.
cl.
b. cl.
bn.
c. bn.
hn.
tr.
tn.
timp.
perc. side dr. gran cassa
cel.
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

Order Ref. No. 12717

32

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
a 2
hn.
tr.
tn.
timp.
perc
triangle
side dr.
gran cassa
cel.
hp.
pf.
vni. 1
vni. 2
sul pont.
vla.
div.
non div.
vc.
pizz.
arco
cb.
loco
8va
g. c.

Order Ref. No. 12717

33

33a

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
timp.
perc.
triangle
side Cbr.
cel.
hp.
pf.
vni.1
vni.2
vle.
vc.
cb.

Order Ref. No. 12717

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tb.
timp.
perc. side dr. gran cassa
cel.
hp.
pf.
vni.1
vni.2
vle.
vc.
cb.

Order Ref. No. 12717

35

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
timp.
triangle
side drum
gran cassa
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

suspended cymbal, hard sticks
Senza sord.
Senza sord.
sul pont.
ord.
arco
pizz.
m.d.
m.s.
S.D.

Order Ref. No. 12717

36

picc.
fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
tr.
tn.
b.tn.
timp.
perc.
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

a 2
1. solo
senza sord.
(p)
susp.cym.
side dr.
tam-tam
l.v.
Gb
Bb
Eb
8va
sul pont.
div.
non div.
pizz.
arco
(arco)

Order Ref. No. 12717

36a

37

fl.
ob.
cor ang.
cl.
b. cl.
bn.
c. bn.
hn.
timp.
susp. cymb
perc
gran. cass
cel.
hp.
pf.
vln. 1
vln. 2
vle.
vc.
cb.

Order Ref. No. 12717

37a

38

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
susp.cym
perc.
cel.
hp.
pf.
vni. 1
vni. 2
vlc.
vc.
cb.

38a

ob.
cor ang.
cl.
c. bn.
timp.
hp.
vle.
vc.
cb.

38a

Order Ref. No. 12717

39

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
perc.
cel.
hp.

39

vni.1
vni.2
vle.
vc.
cb.

39a

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
perc.
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

39a

non div.

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
perc.
cel.
hp.
vni. 1
vni. 2
vle.
vc.
cb.

39b

39c

40

fl.

ob.

cor ang.

cl.

b.cl.

bn.

c.bn.

hn.

timp.

Susp.cym. perc

Suspended cymbal soft sticks

l.v.

cel.

hp.

39c

div.

40

vni.1

vni.2

vle.

vc.

cb.

40a

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
susp.cym.
perc
3 wd.bl.
cel.
hp.
vni.1
vni.2
vle.
vc.
cb.

40b

fl.
ob.
cor ang.
cl.
b.cl.
bn.
c.bn.
hn.
timp.
perc. 3wd.bl.
cel.
hp.
pf.
vni. 1
vni. 2
vle.
vc.
cb.

E♮ D♯ F♯

arco pizz.

FINIS

Aug. '89 – Apr. '90;
Apr. '92 - Mar. '93.

Order Ref. No. 12717

Order Ref. No. 12717

Guy Newbury

MOMENTANEA

for large ensemble

Scoring

piccolo

flute

~~oboe~~

clarinet (B flat)

bassoon

horn (F)

trumpet

trombone

vibraphone (motor off)

~~celesta~~

harp

piano

4 violins

2 violas

2 'cellos

1 double-bass

Score notated in C with usual octave transpositions

Duration : c. 7 min.

DIAMOND SCORE SYSTEM®

Order Ref. No. 12711

A

MOMENTANEA

Guy Newbury

1 ♩ = c. 66 Light and fleeting

picc.

fl.

ob.

cl.

fg.

cor.

tr.

tn.

vib. senza motore

cel.

arpa

pf.

♩ = c. 66 Light and fleeting

Vni. con sord.

vle.

vc.

cb.

3

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
vni. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

5

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vni. 1
vni. 2
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

mp marcato
mp marcato
quasi morendo
pp. quasi perduto
[con sord.]
[no cresc.]
non-legato
2 pedali
loco senza sord.
loco senza sord.
sul pont.
sul pont.
ord.
ord.
trem. accel.

7

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tbn.
vib.
cel.
ar.
pf.
Vni. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

f p pp mp mf ppp marcato diminish. subito sostenuto [urgent] sul ponti. gliss. arco sf

9

piec.

fl.

ob.

cl.

fg.

quasi morendo

cor.

[Sempre con Sord.]

tr.

tn.

vib.

cel.

Cresc.

cresc.

pf.

Semi-stacc.

tre corde

vln. 1

vln. 2

vle. 1

vle. 2

vc. 1

vc. 2

cb. 1

ord.

marcato

marcato

gliss.

11

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

a piacere
senza sord.
[no dimin.]
arco
pizz.
ord.
sul pont.

B

13

♩. = ♩. = 132 With more immediate presence: fantastically

picc.
fl.
ob.
cl.
bsn.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vln. 3
vln. 4
vlc. 1
vlc. 2
vc. 1
vc. 2
cb. 1

esuberante

con sord.

sul pont.

ord.

pizz.

arco

creso.

♩. = ♩. = 132 With more immediate presence: fantastically

18

picc.
fl.
ob.
cl.
fg.

cor.
tr.
tb.

vib.

cel.

ar.

pf.

vln. 1 2 3 4

vle. 1 2 arco arco

vc. 1 2

cb. 1

23

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vn. 1
vn. 2
vn. 3
vn. 4
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

f con brio
l. v.
[prd. ⟶]
mf cantando
gliss.
rinforz.
pizz.
arco

28

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
ped.
vni. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

aperto
pesante

33

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf
1
vln.
2
3
4
1
vle.
2
1
vc.
2
cb.

[no cresc.]
[arco]
arco
tacet
quasi calmato
pizz.

38

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vln. 3
vln. 4
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

sost.
pp
l.v.
leggiero
pizz.
sul tasto
arco
(arco)
pesante

43

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tbn.
vib.
cel.
ar.
pf.
vln. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

47

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
Vni. 1
2
3
4
vle. 1
2
vc. 1
2
cb. 1

mf f ff fp sf mp pp
gliss. from top note
E4 G♭
8va loco
cresc.
dimin.
pizz.
arco

C

51

♪ = ♪ Calm and fluid

picc. *p leggiero*

fl. *mp*

ob. *pp* *p* *pp* *mp*

cl. *pp* *p* *pp* *p*

fg. *pp* *pp* *pp* *p* *pp* *p*

cor. *pp* *pp* *pp* *p* *pp* 3 *p*

tr.

tn. *p*

vib.

cel. *pp* *p* (m)f *p*

ar. *p* *pp* *p* *p* *pp*

pf. *pp*

♪ = ♪ Calm and fluid

1 *pp* *pp* *mp*

2 *pp* *pp* *mp*

Vni. *pp*

3 *p* *p* *mp*

4 *p sost.; espressivo* *mp* *mp*

1 *pp* *p* *ppp* *pp* (f) *p*

vle. 2 *pp* *p* *ppp* *pp* (f) *p*

1 *ppp* *pizz.* *arco* *pizz.*

vc. 2 *ppp* *p* *pp* (f) *p* (arco)

cb. 1 *pp* *pp* *pp* *pp* *p* *pp* *pp*

54

——— with gathering intensity

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vln. 3
vln. 4
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

57

picc.
fl.
ob.
cl.
fg.
Cor.
tr.
tn.
vib.
cel.
ar.
pf.
1
2
vln.
1
2
vlc.
1
2
cb. 1

marcato
pesante
sostenuto
arco
ord.
pizz.
[pizz.]
Sva
simile

61

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
Vni. 1 2 3 4
Vle. 1 2
Vc. 1 2
Cb. 1

marcato
non legato
simile
leggiero
sost.
[III]
molto sostenuto
più leggiero
pizz.
arco

65

quasi tranquillo

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1

68

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vla. 1
vla. 2
vc. 1
vc. 2
cb. 1

intenso
8va
quasi gliss.
pesante
arco
pizz.

71.

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vle. 1
Vle. 2
Vc. 1
Vc. 2
Cb. 1

Order Ref. No. 12717

22

C2

75

♩ = ♩ [♩. = 88]

Forceful and sweeping

allargando

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf
ord.
vln. 1
vln. 2
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

senza sord.
marcato
sul port.
arco

(allarg.) a tempo, un poco meno mosso
78
picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vni.
vle.
vc.
cb.
(no dim.)
gliss.
m.d.
m.s.
pizz.
arco

D

With broader, swaying movement

81

picc.
fl.
ob.
cl.
fg.
cor.
tr.
th.
vib.
cel.
ar.
pf.
Vni. 1 2 3 4
Vle. 1 2
Vc. 1 2
Cb. 1

sostenuto

With broader, swaying movement

sul pont.
pizz.
arco

84

poco rit. a tempo, meno mosso rit.

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
poco rit. a tempo, meno mosso
arco sul pont. ord.
vln. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

Order Ref. No. 12717

D2

Tempo primo ♪ = ♪ [♩ = 66]

87

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. I
vln. II
vla.
vc.
cb.

Order Ref. No. 12717

89

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
pf.
vln. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

Order Ref. No. 12717

E Delicate : the accents light but incisive

91

picc.
fl.
ob.
cl.
fg
cor.
tr.
tn.
vib.
cel.
ar.
pf.
Vln.
Vle.
Vc.
cb.

teneramente
secco
tenero
marcato
leggiero
sul pont.
ord.
pizz.
arco
dimin.

Delicate : the accents light but incisive

93

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
pf.
vn. 1
vn. 2
vn. 3
vn. 4
vla. 1
vla. 2
vc. 1
vc. 2
cb. 1

dimin.
cresc.
senza sord.
(secco)
secco
(arco)
pizz.
arco

Order Ref. No. 12717

95

E2

$\frac{4}{4}\text{♩} = \frac{3}{8}\text{♩}$ (♩ = 132)

More present and forceful

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1
vln. 2
vln. 3
vln. 4
vla 1
vla 2
vc. 1
vc. 2
cb. 1

8va

♪ = ♩ = 132 More present and forceful

98

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

con sord.
loco
ped.
pesante
l.v.

Order Ref. No. 12717

103

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tbn.
vib.
cel.
ar.
pf.
vni.
vla.
vc.
cb.

marcato
Sourd
pizz.

Order Ref. No. 12717

108

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
vni. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

Order Ref. No. 12717

113

F Intense

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
cel.
vib.
ar.
pf.
Vni. 1 2 3 4
Vla. 1 2
Vc. 1 2
cb.

quasi appassionato
Senza Sord.
Intense
quasi appassionato

1,18

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vn. 1
vn. 2
vn. 3
vn. 4
vlc. 1
vlc. 2
vc. 1
vc. 2
cb. 1

sul pont
ord.
marcato
marcato
marcato
pizz.
arco
sempre ff

Order Ref. No. 12717

123

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vln. I
vln. II
vla.
vc.
cb.

[no cresc.]

8va

(loco)

sul pont.

ord.

127

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
1
2
Vln.
3
4
1
Vle.
2
1
Vc.
2
cb.1

Order Ref. No. 12717

G ♪ = ♪ Calm : sinking

131

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
Vni.
vle.
vc.
cb

♪ = ♪ Calm : sinking

135

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf
Vni.
vle.
vc.
cb.

rit.

quasi morendo

sul pont.

ord.

pizz.

arco

A tempo

139

picc.

fl. *p* *mp* *ppp*

ob.

cl. *pp* *p* dolce

fg.

cor.

tr.

tr.

A tempo

vib. *pp*

cel. *pp*

ar. *mp* *pp*

pf. *pp*

A tempo

vni. 1 2 3 4 pizz. *pp* [pizz.] *p*

vle. 1 2 pizz. *mp* cantando *p* arco sul ponit. *pp* sost.

vc. 1 2 pizz. *p* arco *mp* *pp* sost.

cb. 1 [arco] *p*

142

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.
vni. 1
vni. 2
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

Order Ref. No. 12717

146

A tempo

rit.

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tr.
vib.
cel.
ar.
pf.
vni. 1
vni. 2
vni. 3
vni. 4
vle. 1
vle. 2
vc. 1
vc. 2
cb. 1

Order Ref. No. 12717

150

picc.
fl.
ob.
cl.
fg
cor.
tr.
tn.
vib.
cel.
ar.
pf.
Vni.
Vle.
Vc.
cb.

154

Light and delicate

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tn.
vib.
cel.
ar.
pf.

Light and delicate

vln. 1 2 3 4
vle. 1 2
vc. 1 2
cb. 1

non vib.
quasi morendo
arco
a niente

158

picc.
fl.
ob.
cl.
fg.
cor.
tr.
tb.
vib.
cel.
ar.
pf.
vni. 1 2 3 4
vle. 1 2
vc. 1 2
cb.1

smorz.
morendo
col legno
ord.
vib. ord.
non vib.
sost.
Loco
leggierissimo
8va
arco
pizz.
a niente

Order Ref. No. 12717

162

picc.
fl.
ob.
cl.
pp
ppp
fg.

cor.
tr.
tn.

vib.
p

cel.
p

ar.
p
p
l.v.
p

pf.
loco
pp submerged
ppp
pp
pp
l.v.
p clear
ped.

8va

1
2
Vln.
3
4
Nov. 1991
Invercauld

1
vle.
2
pp
pp

1
vc.
2
arco
pp
pp

cb. 1
pp
p
a niente
May 1990
Mayfield
Kingston
Guy

Order Ref. No. 12717

Guy Newbury

PROMONTOIRES

for cello and piano

PROMONTOIRES

Lento ♪ = 69

vc.

pf.

half-release keys

pp p pp p p pp quasi morendo

ped.

half-release pedal

1

p p p pp p p

mf p p mp p f

SIBELIUS SCORE-SYSTEM

2 non vib. → vib. ord.

ppp pp mp

pp pp p

ped.

pp p mp

ppp p mp pp

mf pp non vib.

2a accel. poco a poco

vib. ord. rinforz.

mf p p mf lip

hi.S. m.d. m.d.

mp p p pp p mf p mp p

sost.

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2b ♩ = 72 – 80

inf p p

pp p pp

stretto

mf p fp f

mf mf p m.d. mf f

3 ♩ = 72 Rhythmic, but flexible

f f p f

fp leggiero f mp fp quasi scherzando p p f mp mp mf

mf p mf p

4

arco.
sul pont.
ord.
Soave
pizz.
tr
gliss.
gliss.

4 Allegretto con moto ♩ = 63

cantando
leggiero

f f m.d. m.d. m.d. m.s. p sonore p m.s. m.s. mp f

f ff p f ff p f

4a

mf mp mf f rinforz.

p mp p f sost. pesante

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5

f 5

mf *p* *f*

f *f>* *ff* *f* strepitoso

p *fp*

ped.

mf *p*

pizz. *f* 5

arco *f* *p*

5a

[arco]

f 5:4 *f*

ff *f* *p*

tr a piacere

7:4 leggiero

[♩ = 63]

6

sul pont. → ord.

pizz.

semi-stacc.

arco

cresc.

Secco

fp stacc.

8

6a

f p mf f p mp mf

leggiero

pp semi-stacc. legato

ped.

mp f mf

f mf

7

ff p f ff p

ff f ff p f p

Order Ref. No. 12711

leggiero

7a

quasi pizz.

intenso

pizz.

ritmico

arco

p f fp p mp

p pp legatiss. (pp) p

8

quasi scherzando

mp mf mp

mp f

p

p più sostenuto mp mf

f p mf

Order Ref. No. 12711

sul pont.

9

ord.

9a

accel. a tempo

cresc.

9b

m.d.

m.s.

senza ped.

8ve

Order Ref. No. 12711

10

loco

delicate, but very sustained

(ped.)

ped.

vc.

sul pont.

ord.

non vib.

pf.

quasi vibrato

ped.

vib ord.

pizz.

arco

(arco)

pizz.

arco

più p

mf Richer

dolce

Order Ref. No. 12711

14

10a

sul pont.

10b

Sul pont.

ord.

11

ord.

ped.

perdendosi

l.v.

ped.

DHP DAMONIC SCORE SYSTEM ®

Order Ref. No. 10711

11a

calando

p mf p p dimin.

f secco l.v. f f p subito calando

senza ped.

12 a tempo

pizz. arco

p p p p p p mp p

pp p teneramente mp p p mp

ped.

p mf p mp mf m.g. mf p cresc. f

12a

13

gliss.

leggiero

13a

f f f ff

sf f pesante mf cresc. f mf

14

f f f f

mp ff f mp mf

ff p tenero p mp pesante p mf

f mp f p f

p

p mp f

(b) fp p fp

cresc. 3 6 3 6 mf 3 p

ped.

p f p f (mf) f sf

8va

ff p ff

p f

ped.

15

gliss. 8va p

loco 8ve

ff f f sf f

gliss. (white onto black)

8va b

15a

p pp p

p pp p p

mp

p (pp) p pp

mf p mf f

mf p

rit.

mf p pp

p pp

mf p

p pp

rit.

Più lento

pp

(pp) p

5

m.d.

5

m.s.

5

pp

16 Lento ♩ = c. 72–80

sul pont.

p

mp

f

p

more detached than at opening

p

p

ped.

ord.

p

pp

mf

p

p

PANORIS SCORE-SYSTEM®

(b)

mf p pp

pp p

16a

mp p pp

pp p pp

pp

II

mf

pp mp p morendo

Oct. '91 — Feb. '92.

Order Ref. No. 12711

Order Ref. No. 12711

Guy Newbury

STRANDLOOPING

for piano

STRANDLOOPING

Guy Newbury

Molto moderato : tempo giusto

♩ = 60

pesante

depress silently

con forza

senza ped.

(sempre)

ped.

(sempre)

ped.

senza ped.

ped.

senza ped.

Order Ref. No. 12711

1

sost.

mf

3 f mf p mf p p

ped.

accel.

a tempo

mf

pp f pp pp

3 pp f p pp fp

p p f p f p f mf

sost.

mf f brusque mp

(ped.)

mf mp mp

senza ped. ped. ped.

2 L'istesso Tempo:
tempo giusto, intenso, retorico

ped.

ped. simile

sost.

Order Ref. No. 12711

(mp) p sost. p sost.

mp f mp

3 Calmato, lusingando

cantando pp

pp pp

ped.

pp pp p pp p

sost.

quasi accel rit.

mp f p

a tempo

p mf mf

più mosso

p mf

mp mf

Order Ref. No. 12711

a tempo

quasi morendo

4 Tenero, quasi misterioso

più mosso

a tempo

Order Ref. No. 12711

più mosso
sost.

(rit.)

a tempo

5 Con forza: maestoso

m.s.

6 L'istesso tempo

Order Ref. No. 12711

fp pp p p pp p f

f mf p p p mp f mf f

pp f fp mp mf f

f mf p mp mf f p 8va mf f

loco f sf f mf f f f

più mosso

8va

8va

loco

a tempo

più mosso

♩ = c. 72

8va

8va

loco

8va

loco

8va

loco

Order Ref. No. 12711

rall.

ril.

6a

a tempo ♩ = 60

sost.

m.d. m.s.

mf sost.

7 Calmato

con fantasia

quasi accel.

rit.

Order Ref. No. 12711

a tempo

quasi morendo

8

9

più mosso

a tempo

Order Ref. No. 12711

Senza ped.

ped.

più mosso

sost.

a tempo

senza ped.

(rit.)

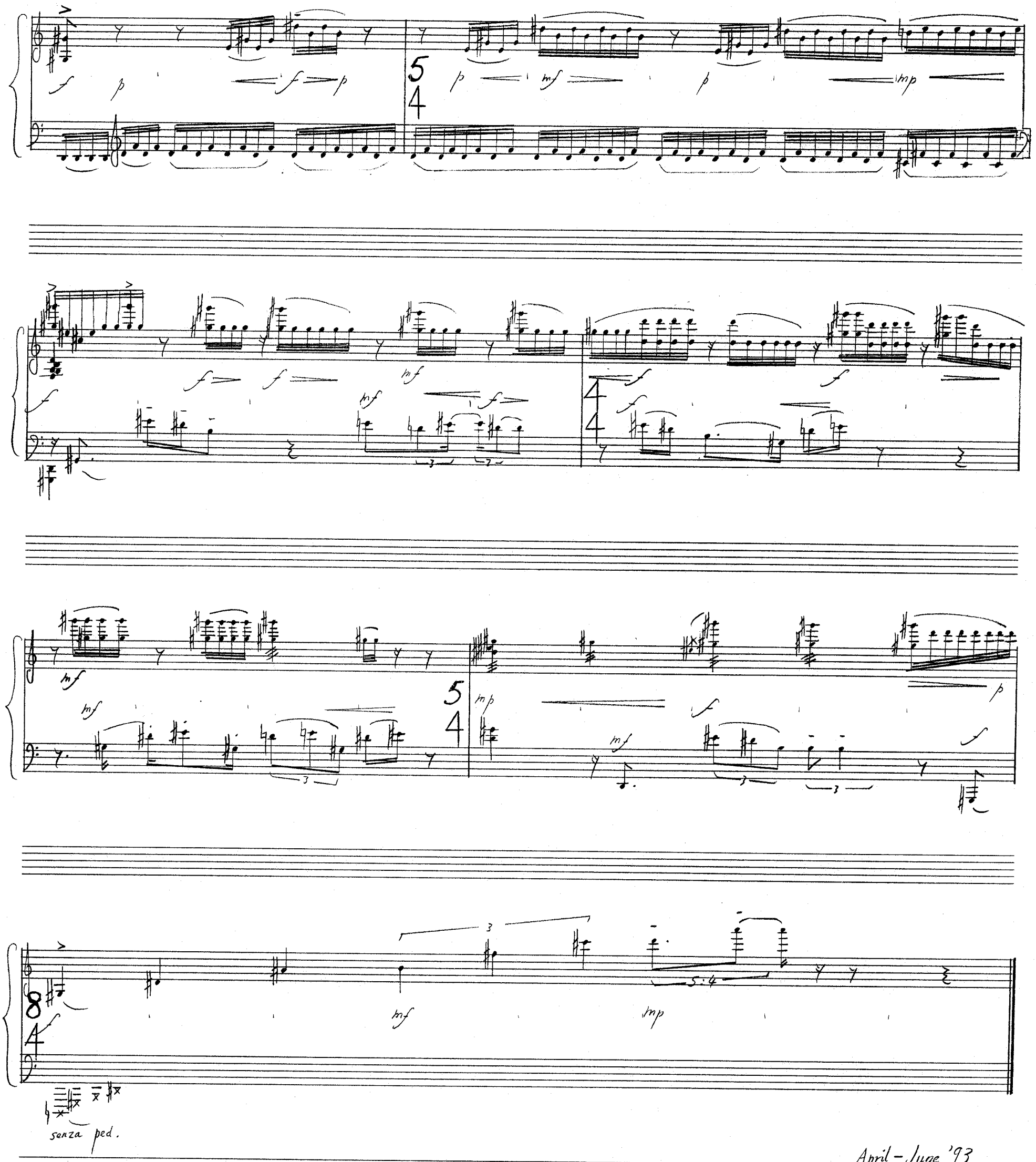
10

11

Order Ref. No. 12711

12

ped.



April - June '93

Order Ref. No. 12711

Order Ref. No. 12711

Guy Newbury

SCENES FROM AN OPERA BASED ON 'I LIVE UNDER A BLACK SUN'

BY EDITH SITWELL

Instruments:

oboe

clarinet in B flat

bassoon

viola
cello

double bass

The score is notated in C with usual octave transposition (double bass)

Personae:

ANNA, Soprano

CHORUS, alto

JONATHAN, tenor

The text is taken from I Live Under A Black Sun, by Edith Sitwell (Gollancz, 1937)

Part III, Chapters VIII & IX;

and from the same author's poem 'One Day in Spring', from Green Song. (Macmillian, 1944)

Chorus: Yet one night, when she had been twelve months in her grave,
he dreamed that she had returned to him, that she,
knowing the coldness of the empty winds that blew him,
had cast aside the dead earth for his sake.

Cathedrals and their creeds were built above her,
Their bells and madness tolling "Dead" over her love,
But tides of seas and seasons could not drown her heart,
They could not keep her from him in his solitude.

The way was very long, and she must come alone,
And lighted only by her love. But in the winter night,
As he lay in his narrow bed, he saw her
standing by the door; and her smile was sad and pleading -

Jonathan: Not to send her away, she is dead, pride
can no longer be diminished, nor reputation harmed.

Chorus: Humbly she crept nearer to him, she gave him her kiss,
and, miracle of love, her lips were warm to his.

Voice of Anna; See, the ice is breaking - Oh, the beautiful green rivers !
How happy they are ; they can flow at last!

Jonathan: But lips that come from the grave should be dust-dun, death-cold :
I feared her, dared not touch and see if still her heart were warm.
Afraid - and she who had laid aside Death's cold
Lest I should feel it - smiling sadly turned,
and passed from sight, banished to that company
whence she could never return.

She who laid by Death's cold lest I
Should feel it when she came to lie
Upon my heart - my dead love gave
Lips warm with love though from her grave :
And I gave Death her love - the only light
And fire she had to warm her eternal night.

Lento ma non troppo ♩ = 76

frozen and inexpressive

cb.

cl.

bn.

CHORUS (Alto)

vla.

vc.

cb.

vib. — non vib.

vib. ord.

with greater presence

gliss.

quasi gliss

CHORUS

Yet one

Order Ref. No. 12717

2

ob.
cl.
bsn.
Ch.
night — when — she had been — twelve months in — her grave —
vla.
vc.
cb.

ob.
cl.
bn.
Ch.
He dreamed — that she — had re — turned — to him —
vla.
vc.
cb.

3

ob.
cl.
bn.
Ch.
that she —
know — ing the cold — ness — of the emp — ty winds — that blew — him —
vln.
vc.
cb.

Order Ref. No. 12717

ob.
cl.
bn.
Ch.
had cast a- side- the dead earth-
vla.
vc.
cb.

ob.
cl.
bn.
Ch.
for this sake
vla.
vc.
cb.

4 più mosso
leggiero.

ob.
cl.
bn.
Ch.
vla.
vc.
pizz. arco
cb.

Order Ref. No. 12717

ob.
cl.
bn.
Ch.
vla.
vc.
cb.

Ca —

5

Più mossa

thed — rals — and their creeds — were built a — bove her — Their

bells — and — mad — ness toll — ing 'Dead' — ov — er her love —

rall.

Order Ref. No. 12717

ob.
cl.
bn.
Ch.
But tides of seas and sea sons could not drown her heart
vla.
vc.
cb.

rall.
Tempo 1
ob.
cl.
bn.
Ch.
They could not keep her from him in this so li tude
vla.
vc.
cb.

6
ob.
cl.
bn.
Ch.
vla.
vc.
cb.

Order Ref. No. 12717

7

rit.

ob.
cl.
bn.
Ch.

The way was ve - ry long and

vla.
vc.
cb.

sul pont.

a tempo : meno mosso, rubato

she must come a - lone

and light - ed

ord.

più mosso

on - ly by her love

But in the win - ter night as the lay

ob.
cl.
bn.
Ch.
in his nar_row bed
he saw her stand ing, stand ing by the door
vla.
vc.
cb.

8 Tempo 1: tempo giusto

ob.
cl.
bn.
Ch.
and her smile was
sad and plead ing
JONATHAN
Not to send her a-
vla.
vc.
cb.

ob.
cl.
bn.
J.
way
she is dead
she is dead
vla.
sul ponti.
vc.
sul ponti.
cb.

Order Ref. No. 12717

ob.
cl.
bn.
J.
is dead. Pride can no. lon-ger
vla.
ord.
ord.
vc.
cb.

ob.
cl.
bn.
J.
Pride can no lon-ger be dim-in-ished
vla.
vc.
cb.

8a

ob.
cl.
bn.
J.
Nor re-pu-ta-tion harmed Pride can no-
vla.
vc.
cb.

ob.
cl.
bn.
J.
ton- ger be diminished Nor re- pu- ta- tion
vla.
vc.
cb.

9 Più mosso

ob.
cl.
bn.
J.
nor re- pu- ta- tion har med
vla.
vc.
cb.

ob.
cl.
bn.
J.
vla.
vc.
arco
cb.

Order Ref. No. 12717

ob.
cl.
bn.
J.
vla.
vc.
cb.

10 Tempo 1

pizz. arco pizz. arco pizz. pizz. arco

10a

CHORUS

Humb — ly

Order Ref. No. 12717

ob.
cl.
bn.
Ch.
vla.
vc.
cb.

mp humb— ly she— crept— mp hear— er p hear— er p to him—

pp

ob.
cl.
bn.
Ch.
vla.
vc.
cb.

pp she gave— him p her kiss— and mi— ra— cle—

pp

ob.
cl.
bn.
Ch.
vla.
vc.
cb.

p mi— ra— cle of love— her lips— were warm— mf to his—

Order Ref. No. 12717

11

ob.
cl.
bn.
VOICE OF ANNA
vla.
vc.
cb.

distantly ANNA

See ! the ice is break ing See

11

ob.
cl.
bn.
A.
vla.
vc.
cb.

the ice the ice is break ing Oh the bram-ble-

11a

ob.
cl.
bn.
A.
vla.
vc.
cb.

ful green ri- vers how hap- py how hap- py they are! Now they

Order Ref. No. 12717

12

ob.
cl.
bn.
A.
vla.
vc.
cb.

pp

— can flow_ at last —

pp

13

Più mosso

A./J.

Order Ref. No. 12717

Tempo 1: giusto

ob.
cl.
bn.
J.
JONATHAN
But — lips — that come from the grave — should — be dust — dun — death — cold —
vla.
vc.
cb.
sul pont.
ord.

ob.
cl.
bn.
J.
death — cold — I feared her, dared — not touch and see if still — her heart were
vla.
vc.
cb.
(ord)

ob.
cl.
bn.
J.
Warm — A — fraid — and she who had laid a — side
vla.
vc.
cb.
pizz

Order Ref. No. 12717

13a

ob.
cl.
bn.
J.
Death's cold — Lest I should feel it —, smil- ing sad- ly, turned
vla.
vc.
cb.

ob.
cl.
bn.
J.
and passed from sight —, ba- nished ba- nished to that —
vla.
vc.
cb.

14

ob.
cl.
bn.
J.
com- pa- ny whence she could ne- ver re- turn
vla.
vc.
cb.

Order Ref. No. 12717

cb.
cl.
bn.
J.
vla.
vc.
cb.

ob.
cl.
bn.
J.
vla.
vc.
cb.

leggiero, sostenuto, flottante
She — who laid by — Death's cold lest

(vib. ord.)
vib. — non vib.
vib. — non vib.

ob.
cl.
bn.
J.
vla.
vc.
cb.

I — Should feel it when she came to lie —

vib. ord.

14a

ob.
cl.
bn.
J.
vla.
vc.
cb.

Up on my heart my dead love gave Lips

warm with love though from the grave And

15

I gave Death her love the on ly light and fire

Order Ref. No. 12717

ob.
cl.
bn.
J.
she had
to warm her e ter nal night
vla.
vc.
cb.

GTN Aug.-Sept. '93

Order Ref. No. 12717

Order Ref. No. 12717

Order Ref. No. 12717

Order Ref. No. 12717